



Sara Chaar  
Yellow Plastic, 2023

SPOLETO FESTIVAL USA 2024





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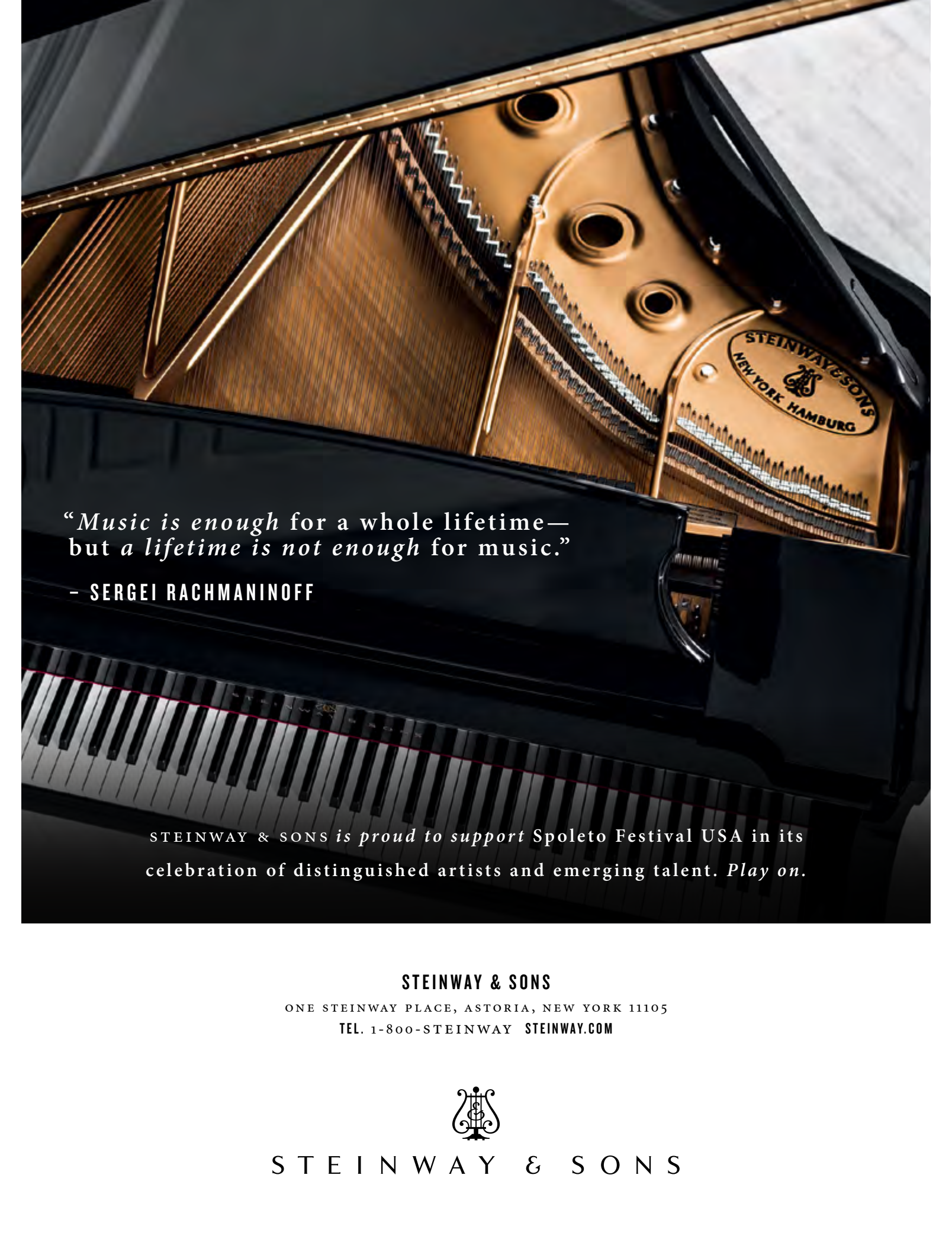
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## ON THE COVER

Sara Chaar, *Yellow Plastic*, 2023. Courtesy of the artist.

SARA CHAAR, b. 1986, is an interdisciplinary artist whose practice spans painting, installation, and interactive projects. Chaar's work emerges from her personal experiences that often explore themes of collective identity, memory, and the human experience within challenging socio-political contexts. Chaar has exhibited in Beirut, London, New York, Copenhagen and Paris. Her work has also been acquired by Public Collections like the Museum of the Institut du monde arabe in Paris.

The Spoleto Festival USA Poster program is generously made possible in part by The Wayne and Alicia Gregory Family Foundation.

## SPOLETO — FESTIVAL USA

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## CONNECT WITH SPOLETO

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## DIGITAL PROGRAM



spoletousa.org/program

# Welcome



**ALICIA MULLEN GREGORY**  
Chair of the Board of Directors

Spoletto Festival USA enjoys the benefit of 48 years of profound stewardship from countless individuals. We acknowledge and celebrate the contributions of every individual who has touched the Festival, for each is essential to Spoleto's enduring success.

Spoletto Festival USA is an important annual cultural happening for the Lowcountry, shining an international spotlight on Charleston, and 2024 is even more special for me as it marks my third and final year as chair of the board. I am humbled to have been entrusted with leading Spoleto's board during this chapter, and it has been a great privilege to guide the Festival out of the pandemic and through exciting change.

In its May 2023 piece, "Spoleto 3.0," *The Post and Courier* Editorial Board noted that "this important international arts event – a fixture on Charleston's cultural scene for almost half a century – is turning a significant and exciting new page, one that will maintain its artistic excellence while making it accessible for all."

The ultimate duty of the board is to steer Spoleto Festival towards a bright and sustainable future as we safeguard the long-term sustainability of our organization. We aim to ensure that the Festival experience resonates with the visitors who come from around the globe, and also with the Charleston community, which has supported Spoleto since 1977. Our board is comprised of 50 diverse and unique individuals from across the United States. Together we are a force, united in our resolve and love for the Festival.

Over the last three years we have supported key executive leadership transitions; ensured effective planning through the development of a strategic plan; diligently worked to steward financial resources and increase financial sustainability; and answered the call of philanthropic leadership, having generously increased financial support for the endowment, operations, and the realization of our vision for Spoleto 3.0. We have also enjoyed the breathtaking success of *Omar*, the transformative opera by Rhiannon Giddens and Michael Abels, commissioned by Spoleto in 2017, which received the 2023 Pulitzer Prize in Music and subsequently was presented by major opera companies across the country.

We have dedicated ourselves to CEO and General Director Mena Mark Hanna's vision for the Festival, his work to diversify the canon and importantly, his broadening of the Festival's community engagement and outreach. We are changing the organization for the better, futureproofing it and making sure it's on the cutting edge in every aspect of its work. Together, we are transforming this institution to ensure that it remains a center for creativity and public value for another 50 years.

I would like to thank Spoleto's board, artists, community, and corporate stakeholders for your unyielding dedication. Together, we've brought to fruition a vibrant, sustainable re-envisioning of Spoleto Festival USA; we're ensuring that the Festival's mission and cultural engagement with Charleston flourishes for another 50 years!

Please join me this season to celebrate all that is past, all that is present, and the promise of what is ahead! Change is not just inevitable, it is indeed essential!

With gratitude,





Musicians, dancers, actors, drag queens, acrobats... These artists dedicate years of their lives to honing their crafts: perfecting sound projection; understanding the varying tonal temperaments of their bodies; and mastering the instantaneous coordination of technique, mental comprehension, emotional depth, and interpretation to deploy virtuosic performance.

The most challenging element at the heart of these performances is a paradox: Despite all the training—all the aforementioned formal rigors—artists must *play*. The best performances are those imbued with spontaneous curiosity, that balance the controlled with the unexpected, and traverse through new turns and thrills with childlike wonderment.

Play is at the heart of Spoleto 2024. From the moment Yo-Yo Ma raises his bow to strike the low C-string in Bach's 5th Cello Suite to Hadi Tabbal's inhale as the curtain rises on *The Song of Rome* to the collective audience gasp of an acrobat flipping twenty feet in the air in *Apricity*, everything at this Festival is predicated upon the notion of play—that very molecule of anticipation. To play is to be curious; it reminds us of who we are and how we can imagine a better world. We hold a mirror to ourselves and the dangerous absurdity of national myth in *Dark Noon*. We unveil our deeper, hidden truths in Sasha Velour's *The Big Reveal Live Show!*. We open our souls to the world premiere opera, *Ruinous Gods*, harrowing and urgent in its subject, but necessary and revelatory in its telling.

Play can mean openness and counterpoint, which is central to the history and artistry of Spoleto's host city. Charleston is a place of contradictions, where picturesque beauty belies a brutal past. Here, we must hold two ideas at once. Here, we champion the interplay of different voices.

Two new artistic voices at Spoleto do just that. Paul Wiancko, our new Charles E. and Andrea L. Volpe Director of Chamber Music, and Timothy Myers, our new Music Director of the Spoleto Festival USA Orchestra—along with Larry Blumenfeld, our Jazz Curator, and Joe Miller, our Director of Choral Activities—bask in the artistic cross-pollination of Spoleto. Chamber musicians feature as soloists with the orchestra; the orchestra performs with L.A. Dance Project in *Romeo & Juliet Suite* and backs Aoife O'Donovan (along with girls from the Palmetto Youth Choir); and the chorus and orchestra join forces for Haydn's *The Creation*.

In between, embrace a life unscripted—dance the night away among the mighty magic of ancient oaks at the College of Charleston's Cistern Yard, belt out with John Cameron Mitchell and Amber Martin at *Cassette Roulette*, marvel at the spell-binding improvisations of Charles Lloyd, and revel in the rhythms of Elisa Harkins' genre-bending performance art in *Wampum*.

Catch your breath, and then, I implore you: *play*.



**MENA MARK HANNA, PHD**  
General Director & CEO

# Themes of women's creativity, courage, and determination shine at the 2024 Festival

BY MELISSA BIRDSEY

Across the Festival, acclaimed female artists spanning jazz, theater, folk, opera, and classical disciplines will take the stage telling remarkable stories of ingenuity, determination, and perseverance. Three of those stories—two true, one a fantastical dramatization of real testimonies—will offer compelling female-centric perspectives on jazz history, the migrant crisis, and the women's suffrage movement.

## REWRITING THE REAL BOOK

Growing up as a prodigy in the jazz industry, Grammy Award-winning percussionist **Terri Lyne Carrington**, pictured, always knew she was an exception. But it wasn't until she began teaching at Berklee College of Music and working with students in the institution's Women in Jazz Collective that she realized the genre's status quo should be challenged.

"[Jazz] has been a male-dominated field since its inception, and we are really at a time in society where this is not acceptable and work has to be done to make the shift for inclusion more palpable," Carrington said. "After meeting with some young women at the college, who told me some of their experiences, I decided I needed to be helpful and be part of the solution. Otherwise, I'd be part of the problem."

In 2018, Carrington founded the Berklee Institute of Jazz and Gender Justice to provide a supportive space for female, transgender, and non-binary musicians. But as Carrington and her students prepared to celebrate the Institute's opening, they discovered another facet of the jazz community where women's voices had been excluded.

"I asked the musicians to play some songs written by women composers for the opening event, but when they looked in the *Real Book*, they only found a couple," Carrington said. "I knew this would be our first initiative."

Carrington began compiling jazz charts by female composers for a woman-centric version of the *Real Book*. In September 2022, Carrington released *New Standards: 101 Lead Sheets by Women Composers* through Berklee Press. The book features songs by 101 popular, obscure, and up-and-coming female composers—including Lil Hardin Armstrong, Alice Coltrane, Esperanza Spalding, Sara Cassey, and students from the Institute for Jazz and Gender Justice.

"I wanted one song per composer to point to how many women are performing and composing jazz," Carrington said. "But I also think 101 points to the fact that there are more than 100 composers."

The collection's charts encompass many decades and subgenres, ranging chronologically from 1922 to 2021 and stylistically from blues to bebop and beyond.

"I wanted *New Standards* to span over a century to show that

Melissa Birdsey is a writer and content specialist at Interlochen Center for the Arts.



women have always been writing,” Carrington said. “I also wanted it to be diverse musically, but still in the context of lead sheets that could create a shared repertoire.”

Carrington supported the book’s publication with the release of *New Standards Vol. 1*, a Grammy Award-winning album composed of 11 of the works included in the book. The album’s all-star ensemble features renowned female jazz artists Linda May Han Oh and Kris Davis, plus special guests including Elena Pinderhughes, Melanie Charles, Samara Joy, and Grammy Award-winning jazz vocalist Dianne Reeves.

“The point in playing jazz, for me, is never to only have women for the sake of it,” Carrington said. “Integrated stages are what gender justice is about, as it is also men’s work to contribute to this shift in narrative. This particular band is special, and I’m thrilled to be playing with these amazing musicians—most of whom have music in the book. And as we celebrate women, we remind everyone that it’s all of our responsibility to foster equity and fairness within this art form that we love.”

Carrington hopes her Spoleto performance (p. 82) will not only delight audiences, but also inspire them to reflect on the music and musicians they enjoy.

“It’s important to look at who you support, whether it’s with your ticket stubs or with your music consumption in other ways,” Carrington said. “By supporting diversity and equity, we force presenters to do the same. But mostly, I want people to leave feeling enriched and energized.”

“I see things shifting slowly but surely, and it’s very exciting,” Carrington continued. “Women can no longer be an exception in jazz. We have to be part of the fabric of the music.”

## REVEALING THE TRAUMA OF DISPLACEMENT

In 2017, award-winning playwright **Lisa Schlesinger** read an article in *The New Yorker* about UPPGIVENHETSSYNDROM, a rare condition that causes young migrants to become socially withdrawn—or even fall into an unresponsive sleep.

“I could feel in my own body the potential relief of this kind of falling away from the world,” says Schlesinger.

Gripped by the stories of survivors and their parents, Schlesinger began drafting the libretto for the chamber opera *Ruinous Gods* (p. 17). While the opera’s primary focus is the trauma faced by migrants, the depth of a mother’s love is a powerful secondary theme. Based loosely on the classic Greek myth of Demeter and Persephone, the opera follows a mother, Hannah, whose 12-year-old daughter H’ala is experiencing uppgivenhetssyndrom. As Hannah desperately attempts to revive her daughter, H’ala and other sleeping children traverse a fantastical, underworld-inspired dreamscape.

“Love between a mother and daughter is one of the most powerful and complex loves there is,” recalls Schlesinger. “A daughter and mother enact so many forms of love, mostly unspoken and deep, a daughter learns about her body and place in the world from her mother, and at the same time, a mother learns about her own place in the world through her hopes and dreams for her daughter.”

Schlesinger and composer **Layale Chaker’s** goal for the opera is to prompt exigent conversations about the human toll

of migration—especially on the young—and how societies treat refugees.

More than 110 million people are forcibly displaced. Approximately 40% of them are children. Recently, the UN Global Study on Children Deprived of Liberty declared that 7 million children are deprived of their freedom in the world each year; over 400,000 are detained in jail or prison.

Although Schlesinger began work on *Ruinous Gods* seven years ago—Chaker joined the project in 2020—the work remains timely.

“In the past four years, this work has seen many rewrites as we responded to drastic changes in current events,” Chaker said. “Yet the core of this work remained constant: that our common human condition always lies in the palms of our children’s hands. This story invites reflection on current political and social practices, and their repercussions on the young.”

Schlesinger echoes Chaker’s assertion of the opera’s urgency.

“The refugee crisis is as relevant today as ever,” Schlesinger said. “The stories are everywhere—we cannot close our eyes to them.”

“...it’s all of our responsibility to foster equity and fairness within this art form that we love.”

## REVISITING THE 19TH AMENDMENT

When Grammy Award-winning singer-songwriter **Aoife O’Donovan** (p. 96) discovered the life and work of 20th century suffragist Carrie Chapman Catt, she recognized the parallels between Chapman Catt’s story and the experiences of modern women—fighting for their rights in the midst of a global pandemic and international conflict.

“It all just felt so timely with all of the stuff happening right now,” O’Donovan told Jax Fray’s Jamie McCrary in a 2021 interview.

O’Donovan first encountered Chapman Catt’s story in 2019 while working on a commission from the Orlando Philharmonic in celebration of the 100th anniversary of the 19th amendment. The resulting song cycle, *America, Come*, premiered in May 2021.

But O’Donovan wasn’t quite ready to move on from Chapman Catt’s writings after the premiere. Her latest album, released on March 22, 2024, explores the history and progress of the women’s rights movement from the battle for ratification during the summer of 1920 to today. Titled *All My Friends*, the album weaves quotations from Chapman Catt’s letters and speeches—some incorporated verbatim, others reimagined through O’Donovan’s perspective as a modern woman and mother—with a sweeping score for orchestra and girls’ choir.

O’Donovan says *All My Friends*—especially the album’s final number, a cover of Bob Dylan’s “The Lonesome Death of Hattie Carroll”—serves as a reminder that the fight for women’s rights didn’t end with the 19th amendment.

“There’s a parallel story there, injustice then, injustice now, and how we react to it,” O’Donovan wrote in the album’s track-by-track commentary. “It reminds me that there is an urgency we can’t ignore.” ■





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# Opening Ceremony

CHARLESTON CITY HALL

Friday, May 24 at 12:00pm

Ringing of the Bells	The Bell Ringers of St. Michael's Church
The National Anthem	Teryn Kuzma Soprano in <i>Ruinous Gods</i>
Invocation	Asiah Mae Poet Laureate, City of Charleston
Remarks	Ms. Alicia Mullen Gregory Chair of the Board Spoleto Festival USA  Dr. Mena Mark Hanna General Director & CEO Spoleto Festival USA
Remarks & Proclamation	The Honorable William S. Cogswell, Jr. Mayor City of Charleston
Special Performances	Artists of L.A. Dance Project  Charleston Jazz Academy Advanced Combo

Platform Guests

Ms. Alicia Mullen Gregory, Chair, Spoleto Festival USA  
Mr. Phillip D. Smith, President, Spoleto Festival USA  
David T. Platts, Executive Director, South Carolina Arts Commission  
Dr. Mena Mark Hanna, General Director & CEO, Spoleto Festival USA  
Mayor William Cogswell, City of Charleston  
Asiah Mae, Poet Laureate, City of Charleston

Programming of Opening Ceremony is generously made possible  
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# Ruinous Gods

WORLD PREMIERE

Music by Layale Chaker  
Libretto by Lisa Schlesinger

Director and Dramaturg	Maya Zbib
Director and Dramaturg	Omar Abi Azar
Conductor	Kamna Gupta
Scenic Design	Joelle Aoun
Lighting Design	James Ingalls
Costume Design	Sarah Leterrier
Associate Costume Design	Calypso Michelet
Assistant Conductor	Brian McCann
Crow	Karim Sulayman
H'ala	Teryn Kuzma
Hannah	Taylor-Alexis DuPont
Sophia	Sarah Shafer
Swift/Dr. Overcast	Sharmay Musacchio
Blue Dove/Dr. Undertow	Leroy Davis
Spoleto Festival USA Orchestra	
Spoleto Festival USA Chorus	
Pianist	Phillip Golub
Vocal Coach	Diane Richardson
Production Stage Manager	Becca Eddins

**Children's Chorus**

Coordinator	Shelby Thompson
Asst. Coordinator	Suzanne Fleming-Atwood
Sage Abrams	Harper Johnson
George Temple	Violet Jones-Owens
Gwenynyth Smith	Isabella Kennedy
Ava Perez	Fiona Harris
Bailey Burke	Sienna Kiddy
Darcy Elingburg	Eva Kilbride
Emery Gropper	Marley Moore
Eleanor Brewer	Harper Otey
Grace Hatch	Penelope Sims
Trulane Hwang	Valeria Velazquez

**COLLEGE OF CHARLESTON SOTTILE THEATRE**

Friday, May 24 at 7:00pm  
Monday, May 27 at 2:00pm  
Wednesday, May 29 at 7:00pm  
Saturday, June 1 at 2:00pm

Approximately 1 hour, 45 minutes

**PERFORMANCE ADVISORY**

This performance contains mature content and themes.

This performance uses haze.

**CONVERSATIONS WITH**

Saturday, May 25 at 3:30pm

Host and CBS News correspondent  
Martha Teichner interviews  
the creative team of *Ruinous Gods* at  
the Sottile Theatre.

Major lead support provided by the Doris Duke Foundation.

This project is supported in part by an award from the National Endowment for the Arts. The commissioning of Layale Chaker for *Ruinous Gods* received funding from OPERA America's Opera Grants for Women Composers program supported by the Virginia B. Toulmin Foundation. Opera programming is endowed by the Arthur and Holly Magill Foundation.

This performance is made possible in part through funds from the Spoleto Festival USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Co-produced and co-commissioned by Spoleto Festival USA, Opera Wuppertal, and Nederlandse Reisopera.

## On *Ruinous Gods*

The continuing refugee crisis is a global humanitarian emergency and an ethical crisis of spirit and conscience. 110 million people<sup>1</sup> have been forcibly displaced, nearly half of them children. Recently, a UNHCR commission declared that 7 million children have been deprived of their liberty. Over 400,000 are detained in jail or prison. Since children literally embody the future, what does this mean for our civilization?

*Ruinous Gods* explores the experience of UPPGIVENHETSSYNDROM, or resignation syndrome, a rare, traumatic response to the state of living in the limbo of displacement. Until recently, UPPGIVENHETSSYNDROM had been diagnosed only in Sweden but now, the syndrome has been observed in refugee camps around the world. The child, once vivacious and awake, falls into a non-responsive coma-like sleep. Some sleep for years. In some cases, children are ‘cured’ when their families are granted asylum.

Based on testimonies from survivors and their families, and contemplating the world we are leaving our children—from its ecological and environmental state to the discriminatory practices used against so many of earth’s inhabitants—*Ruinous Gods* uses elements of myth and fairy tale to create a 21st-century fantasia of these “sleeping beauties.” This opera also seeks to open windows into other ways of seeing, to challenge the marginalization of “Otherness,” and to uplift collective storytelling as a form of healing. Resisting the many dystopian narratives of popular culture, we hope *Ruinous Gods* creates space for imagination and agency with the aim of diminishing fear, prejudice, and the need to dominate, while inspiring and fostering curiosity, connection, and empathy towards, as T.S. Eliot writes, “other echoes [that] inhabit the garden.”

—Layale Chaker and Lisa Schlesinger

## Composer’s Note

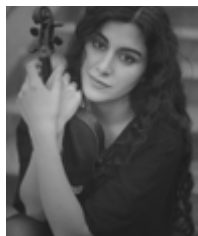
The musical landscape of this opera could best be described as a tree deeply rooted in the two traditions of Arabic Maqam and Western classical music, with its branches reaching out to a multitude of musical landscapes and languages, spanning Ottoman, Hindustani, and Persian musics, jazz, experimental and free improvisation, among other influences. As a composer, my musicianship takes shape as one seamless continuum of performing, improvising, composing, practicing, and reflecting. The natural continuity of this perspective leads me to compose music for *Ruinous Gods* at the crossroads of the different musical languages that have influenced me and that I have studied; and while this musical language is under constant development, it finds itself at the margins of these diverse inspirations.

The music of this opera also experiments with the nature of the medium of music itself, pushing the boundaries of its idioms, forms and structures. The experimentation also extends to the content, trying to challenge canonical rules and esthetical norms through new and extended techniques that I use to rethink microtonality, relationships between untempered modality and tempered harmony, cyclical and linear rhythms.

—Layale Chaker

1. UNHCR Mid-Year Trends 2023. UNHCR The UN Refugee Agency, 2023.

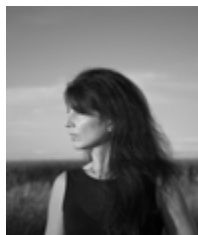




### LAYALE CHAKER

Composer and violinist Layale Chaker was raised in Lebanon speaking multiple languages, both linguistically and musically. Described by NPR as “bright and beautiful strands... gorgeous, wine-dark swirls,” Chaker’s music lies at the intersection of classical music, jazz, Arabic music, and improvisation. Chaker’s second album, a double portrait piece with complementing discs of classic

works and improvisational jazz was released in May 2024. Chaker is a 2020-22 Jerome Hill Fellow and recipient of the 2022 Opera America Discovery 2022 Award, among many other accolades, and recently completed a year-long residency as part of WQXR’s Artist Propulsion Lab. She has worked with Daniel Barenboim and the West-Eastern Divan Orchestra, Ziad Rahbani, Johnny Gandelman, Holland Baroque, Oxford Orchestra, New World Symphony, and London Jazz Festival, among others.



### LISA SCHLESINGER

Lisa Schlesinger’s plays include *Iphigenia Point Blank*, the *Celestial Bodies* trilogy, *The Bones of Danny Winston*, and *Rock Ends Ahead*, winner of the BBC International Playwriting Award. *Ruinous Gods* is part of the Iphigenia Project, a multi-year multi-disciplinary series of works focused on the refugee crisis. Begun in 2012, the project uses film, music, theater, and digital arts to respond

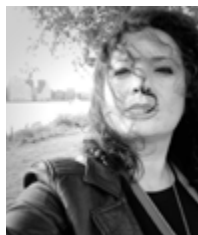
to the refugee crisis. Her work is commissioned globally, award-winning, and produced internationally for the stage and radio. Her work has been published in *American Theatre Magazine*, *Performing Arts Journal*, *The New York Times*, *Broadway Play Publishing*, and forthcoming from NoPassport and Playwrights Canada Press. She is an affiliated artist with Sleeping Weasel Inc. in Boston and an associated artist with In Parentheses in New York City. She is co-head of the Iowa Playwrights Workshop at the University of Iowa.



### OMAR ABI AZAR

Omar Abi Azar, theater director and founding member of Zoukak Theatre has directed and been the dramaturg of performances across the globe. He was commissioned by NYUAD’s Performing Arts Center, Cynthia Woods Mitchell Center, Theater Festival Schwindelfrei Mannheim, Williams College, among others to create original work. He was the artist in residence at the LIFT Festival, Sundance

Theatre Lab, plus others. Omar has led psychosocial interventions with Zoukak, in Lebanon and abroad. He is the curator of Zoukak Sidewalks, a global performance platform and Focus Liban, a showcase of local artists’ work in Lebanon. Honored in 2020, he was awarded the Chevalier de l’Ordre des Arts et des Lettres by the French Ministry of Culture.



### MAYA ZBIB

Theater director, performer, writer, trainer, and co-founder and co-artistic director of Zoukak Theatre and Sidewalks Festival, Maya Zbib’s work has been commissioned and showcased worldwide at MUCEM Museum, New York Public Library, The Royal Court Theatre, International Theatre Festival of Kerala, and more. She teaches devising, physical theater, and writing with recognitions

including Chevening/KRSF and Cultural Leadership International Alumna, ISPA fellow, and protégée of Peter Sellars. Representing the Arab Region as World Theater Day message Author at UNESCO, she was honored at Cairo’s 27th International Festival for Experimental Theatre (2020), and two-time finalist for the Gilder/Coigney International Theatre Award, with Special Recognition in October 2023.



### KAMNA GUPTA

Kamna Gupta is an American Prize-winning conductor experienced in operatic, orchestral, and choral repertoires. In 2022-2023, Gupta made debuts with Vancouver Opera, Dartmouth Hopkins Center for Arts, Stanford Live, and PROTOTYPE Festival; joined projects with Mannes Opera, International Contemporary Ensemble, and Atlanta Opera; and returned for her fifth season to The

Glimmerglass Festival. She leads the Trinity Church Wall Street Choirs and NOVUS in Luna Pearl Woolf’s new oratorio, *Number Our Days*, for the Perelman Performing Arts Center. Recently, she joined Washington National Opera as the cover conductor for *Songbird* and returned to Tapestry Opera to conduct *Rocking Horse Winner*.



### JOELLE AOUN

Joelle Aoun is a set designer for film and television and originally trained as an architect in Lebanon. She later graduated from the National Film and Television School with an MA in Production Design. Her latest film credits include Wes Anderson’s *The French Dispatch*, Ridley Scott’s *The Last Duel*, Olivier Dahan’s *Simone – Le voyage du siècle* and Guillaume Canet’s *Asterix & Obelix: The Middle*

*Kingdom*. She is the designer of a number of short films including *Neo Nahda* by May Ziadé and *MIA* by Maria Martinez Bayona, and winner of the Postgraduate Craft Skills Production Design award at the RTS Student Awards.



### SARAH LETERRIER

Sarah Leterrier has designed costumes for Alain Françon, the Maladroits company, Pierre Notte, and for the operas of Marseille, Avignon, and Nantes in collaboration with Catherine Leterrier. A graduate of the National School of Applied Arts Duperré, she regularly exhibits her work as a painter and sculptor. Leterrier has been a textile designer for publications, the creator of fashion accessories,

and a landscape designer with Arpents Paysages, notably at the Chaumont International Festival in 2005. In 2022, she designed the costumes for *Institut Ophélie* directed by Nathalie Garraud and Olivier Saccomano, and in 2023 for *Sur la côte sud* directed by Frédéric Béliet Garcia.



### JAMES INGALLS

James Ingalls, lighting designer, returns to the Spoleto Festival USA where he has designed *Katya Kabanova*, *il Farnace* and *Waiting For Godot*, all directed by Garry Hynes, and *The Little Matchgirl*, directed by Phelim McDermott. Recent projects include *A Year With Frog and Toad* at the Minneapolis Children’s Theatre; *Anima Animus* with the Dutch National Ballet; *Twyla at The Joyce!*

in the Twyla Tharp/Joyce Theatre; *Beatrice di Tenda* with the Paris Opera; *Médée*, Staatsoper Unter den Linden, and L.A. Master Chorale’s *Music to Accompany A Departure*, both directed by Peter Sellars; and *Echo and Drum Circle* with Paul Taylor Dance Company.



### LEROY DAVIS

Baritone Leroy Davis, part of the Patrick G. and Shirley W. Ryan Center Ensemble at the Lyric Opera of Chicago, has performed in roles for *Macbeth*, *Die Zauberflöte*, *Florenzia en el Amazonas*, and *Tosca*, among others. Engagements include Charlie in *Three Decembers* with Opera on the Avalon, where he joins the premiere cast of *February*. He has also performed the role of Guglielmo in *Così fan tutte* with Cedar Rapids Opera, *The Pirate King* with Nashville Opera, and returned to Florentine Opera for Figaro in *Il barbiere di Siviglia*. Davis continues in the role of Benny Paret in *Champion*, covering the title role of Young Emile Griffith, and will return to Florentine Opera for *Bronzeville bohème* as Marcello.



### TAYLOR-ALEXIS DUPONT

Hailed by the *Washington Post* as a singer with a "beautifully rich and spirited" voice, mezzo-soprano Taylor-Alexis DuPont was the Grand Prize Winner of the 2023 Lotte Lenya Competition and the recipient of the inaugural Rebecca Luker Award from the Kurt Weill Foundation in 2021. Performance highlights include the roles of Phoebe in *The Passion of Mary Cardwell Dawson* with

Washington National Opera, Archangel Gabriel in the world premiere of Damien Geter's *Holy Ground* with the Glimmerglass Festival, Flora in *La traviata* with both Florida Grand Opera and Virginia Opera, and Musetta in *La bohème* with Florida Grand Opera. She holds degrees from Florida State University and Peabody Conservatory.



### TERYN KUZMA

Ukrainian-American soprano and bandurist Teryn Kuzma is a versatile performer and musician of classical, contemporary, musical theater, and folk repertoire. She is making her Spoleto Festival USA debut singing the lead role of H'ala in Layale Chaker's dynamic new opera, *Ruinous Gods*. Recently, Ms. Kuzma joined OnSite Opera to cover the roles of the Frog and Mechanical Nightingale

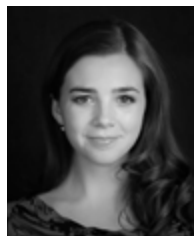
in their production of *Song of the Nightingale* and sang the role of Celia in Bard Conservatory's production of *Iolanthe*. In 2022, she sang the title role in *The Cunning Little Vixen*, where she was hailed as having a "silvery tone" by David Shengold in *Opera News*.



### SHARMAY MUSACCHIO

Contralto Sharmay Musacchio has a passion for modern opera, originating the role of Iphigenia the Elder in the world premiere of *Iphigenia*, by Wayne Shorter and Esperanza Spalding at The Kennedy Center. Hailed for her work at The Metropolitan Opera, she covered Sotopenre in *Akhmaten*, as a novice in *Suor Angelica*, and covered La Servante in *Manon*. At the Los Angeles Opera,

Musacchio played the roles of Frasquita in *El Gato Montes*, La Voix in *Tales of Hoffmann*, Giovanna in *Rigoletto*, and Maiden in *Rise and Fall of Mahagonny*. For the New York City Opera, she has played Mrs. Grose in *The Turn of the Screw* and La Vecchia in *L'Amore dei Tre Re*.



### SARAH SHAFER

American soprano Sarah Shafer, lauded by *Opera News* and the *Philadelphia Inquirer*, actively appears on the leading operatic and concert stages across the world. Shafer has appeared at Opera Philadelphia as Iris in *Semele*, Cupid in John Blow's *Venus and Adonis* with Opera Lafayette, and the roster of the Metropolitan Opera in *Le nozze di Figaro*. Continuing her concert career, Shafer

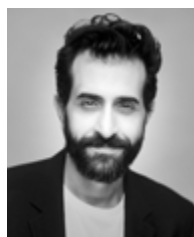
is excited to appear with Atlanta Symphony Orchestra singing Mozart's *Exsultate Jubilate* and Mahler's Symphony No. 4, Schumann's *Das Paradies und die Peri* with the Cincinnati Symphony, a concert entitled *Emerging Voices* with the Philadelphia Chamber Music Society, and many other upcoming engagements.



### CALYPSO MICHELET

Calypso Michelet is a French costume and scenic designer based in New York City. She studied dramaturgy, costume building, and architecture in Paris before moving to the United States where she obtained an MFA at the Graduate School of the University of Massachusetts. Her interest in reflecting on social conflicts and her flair for building dramatic tension have led her to design

many modern plays, musicals, and operas. She is currently an associate designer for the Teatro dell'Opera di Roma and the Houston Grand Opera and has been collaborating with renowned international artists such as Designer Camille Assaf and Choreographer Benjamin Millepied.



### KARIM SULAYMAN

Internationally acclaimed Lebanese American tenor Karim Sulayman returns to Spoleto after debuting with his original production, *Unholy Wars*, in 2022. Recent seasons include leading roles at the Royal Opera House, Drottningholms Slottsteater, Opera Philadelphia, Teatro Comunale di Bolzano e Trento, and the Aldeburgh Festival. He has appeared in recital at Carnegie Hall, Wigmore Hall, Ravinia and

Schleswig-Holstein Festivals, and recently performed with the Chicago, Pittsburgh, New World, and National Symphony Orchestras. Sulayman's debut album, *Song of Orpheus*, awarded him a Grammy in 2019, and his latest album, *Broken Branches*, saw him nominated for the same award in 2024.



### BRIAN MCCANN

Brian McCann is a versatile young conductor and pianist. At the University of Cincinnati College-Conservatory of Music, he has conducted the mainstage production of *Le Nozze di Figaro* in 2021 and the chamber production of *Agrippina* in 2023. With the Cincinnati Opera, he has assisted with workshops of the operas *Robeson* by Scott Davenport Richards and *The Righteous* by Gregory

Spears, commissioned by the Sante Fe Opera. In the Summer of 2022, he attended the Domaine Forget de Charlevoix Conducting Masterclass to study with Yannick Nézet-Séguin and Thomas Rösner. Brian was a piano student of John Perry at Rutgers University and a conducting student of Mark Gibson at CCM.

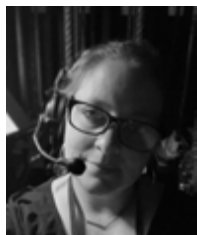




### PHILLIP GOLUB

Phillip Golub is a pianist, improviser, and composer based in Brooklyn. Golub creates highly original and expressive music, grounded in, but not constrained, by his engaged practice in jazz, creative music, and new music. Technically audacious, Phillip's recordings have been praised as "cutting edge" (*Sequence 21*) and containing "a profound concept[...] triumphant [...] fascinating"

(*Pop Matters*). As a player, he has been described as bringing "assurance, charisma, and infectious enthusiasm" (Steve Smith) to his performances and manifesting "exhilarating energy, charisma, and a canny ability to transform the complex and even inscrutable into sophisticated yet joyful noise" (Allmusic.com).



### BECCA EDDINS

Becca Eddins studied Theatre at Virginia Tech before embarking on global stage management journey. During her tenure with the renowned Joffrey Ballet, the company performed at Spoleto Festival USA. The next year Becca returned to join the Spoleto team, and this year marks her 19th season. Highlights are *Lakmé*, *Ariadne auf Naxos*, *Porgy & Bess*, *Veremonda*, *Farnace*, and *Vanessa*.

She has toured nationally and internationally with The Kennedy Center, *Paradise Interrupted*, *Vocalocity*, *A Chorus Line*, and multiple Nickelodeon tours. Regional companies include Chicago Shakespeare Theater, Steppenwolf, Playmakers Rep, and Orlando Ballet. Becca is the Resident Stage Manager for Holy City Arts & Lyric Opera and a frequent Guest Artist at Charleston County School of the Arts.





The Song of Rome

WORLD PREMIERE

A Homer’s Coat Production

Written by Denis O’Hare and Lisa Peterson  
Directed by Lisa Peterson

Produced by Octopus Theatricals and Spoleto Festival USA

Excerpt from THE AENEID, translated by Robert Fagles and published by Penguin Classics, used by permission.

Starring

The Girl/Octavia/Sheree Rachel Christopher\*  
The Man/Virgil/Azem Hadi Tabbal\*

Scenic Design	Rachel Hauck
Costume Design	Jennifer Moeller
Lighting Design	Scott Zielinski
Sound Design	Charles Coes and Mark Bennett
Hair Design	Cookie Jordan
Original Music by	Mark Bennett
Projection Design	Stefania Bulbarella
Movement Coordinator	Kambi Gathesha
Consulting Production Manager	Bethany Weinstein Stewert Stewert Productions, LLC
Production Stage Manager	Chandalae Nyswonger*
Associate Costume Design	Hayley Ryan
Associate Lighting Design	Avery Reagan
Associate Sound Design	Andrew Rovner
Associate Projection Design	Eli Garmon
Associate Composer	Liam Bellman-Sharpe
Associate Producer	Taneisha Duggan
Assistant Stage Manager	Campbell Anidjar

For Octopus Theatricals

Executive/Creative Producer	Mara Isaacs
Associate Producer	Taneisha Duggan
Associate Producer	Bryan Hunt
Associate Producer	Adam Hyndman
Business Manager	Michael Francis
Producing Associate	Kelly Letourneau
Executive Assistant	Kendra Holloway

DOCK STREET THEATRE

Saturday, May 25 at 7:00pm  
Sunday, May 26 at 4:00pm  
Monday, May 27 at 7:00pm  
Friday, May 31 at 8:00pm  
Saturday, June 1 at 7:00pm  
Sunday, June 2 at 4:00pm

Approximately 1 hour, 45 minutes

PERFORMANCE ADVISORY

This performance uses haze.

CONVERSATIONS WITH

Sunday, May 26 at 1:00pm

Host and CBS News correspondent  
Martha Teichner interviews  
Denis O’Hare and Lisa Peterson at  
Festival Hall.

Generous lead support provided by Jan Serr & John Shannon.

This performance is made possible in part through funds from the  
Spoleto Festival USA Endowment, generously supported by  
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Commissioning support from The Clarice Smith Performing Arts Center  
at the University of Maryland. Developed with support from ArtsEmerson  
at Kassel Well / Emerson College, the Netherlands.

*The Song of Rome* was originally commissioned and developed by  
McCarter Theatre Center, Princeton, NJ; Emily Mann, artistic director;  
Timothy J. Shields, managing director.

\*Members appear through the courtesy of Actor’s Equity Association,  
the Union of Professional Actors and Stage Managers in the United States.

## On *The Song of Rome*

It is one of the great ironies or parallels of the *Aeneid* that Virgil, like his hero, was a man who had lost his home. While he was still a young man, Rome crept northward and swallowed Virgil's homeland. His father's estate was seized and given to Roman soldiers as a reward for hunting down and killing the assassins of Caesar. In this way, Virgil, like Aeneas, became homeless—a refugee.

Virgil started writing his *Aeneid* at the request of Augustus around the year 30 BCE, just as Augustus was consolidating his power and becoming what we would later recognize as the first Roman emperor. Scholars continue to debate whether Virgil's work was a piece of propaganda or an act of subversion.

What Virgil created is part history, part myth, part homage to Homer. *The Aeneid* became the basis for Roman education, and later for Western education. It was copied and copied and memorized and sung throughout the Roman Empire. It helped Rome think of itself as Roman. It helped Rome justify its existence and continued expansion. It became the song of Rome, the text that students around the world use to learn Latin, the inspiration for Dante's *Inferno*, and on and on.

So much of what was written in the Roman era is lost. When Virgil and Livy and others quote these lost works, we can get a taste of what they must have been like. None of these works were written by women. Very few were written by slaves or ex-slaves like the playwright Terrance. Most writers were men, and their writing reflected their privileges and their agendas. With so much lost, it's a wonder that we can know anything about Roman history—or any history, really. Virgil himself felt that his *Aeneid* was unfinished, and as he was dying he asked Augustus to burn the manuscript.

Augustus did not.

We think of *The Song of Rome* as a companion to *An Iliad*, a story that grows out of the end of the Trojan War and asks questions about art and power. What is a national myth? What are the stories we tell ourselves about ourselves? And who gets left out of these stories?

We are obsessed with trying to understand how the Roman republic came to an end, and we are haunted by the feeling that our own American republic—so proudly founded on the Roman model—is on shaky ground. And so, we've created a young woman with the same preoccupations, and set her loose to investigate.

—Denis O'Hare and Lisa Peterson

## About Octopus Theatricals

Founded by creative producer Mara Isaacs, Octopus Theatricals collaborates with artists and organizations to foster an expansive range of compelling theatrical works for local and global audiences. Current projects: *Hadestown* (Broadway, West End, National Tour; 8 Tony Awards including Best Musical; Grammy Award, Best Musical Theater Album); *All The Devils Are Here* (Off-Broadway, US Tour); Wayne Shorter and Esperanza Spalding's (...*Iphigenia*); *In The Same Tongue*; *Social! Dance Club*; *Theatre for One* and many more. In Development: *Goddess*; *Bhangra Nation*; *Dreaming Zenzile*. Octopus Theatricals is also home to Producer Hub supporting producers and artists in the independent sector.



### DENIS O'HARE

Denis O'Hare is the co-creator of the award-winning solo performance play, *An Iliad*, written with Lisa Peterson. Their second play, *The Good Book*, premiered at Court Theatre in Chicago and was subsequently produced at Berkeley Rep. O'Hare has appeared numerous times on Broadway in *Cabaret*, *Inherit The Wind*, *Sweet Charity*, *Assassins* and more. Off-Broadway credits include

*The Devils* and *Vienna: Lusthaus* at New York Theatre Workshop; *Into The Woods*, *Helen*, and *Take Me Out* at the Public (NYSF). A prolific film and TV actor, O'Hare appeared in *True Blood*, *American Horror Story*, *The Good Wife*, *Big Little Lies*, *The Proposal*, *Michael Clayton*, *Late Night*, and *Swallow*, among others. His screenplay, *The Parting Glass*, was made into a movie directed by Stephen Moyer. He is currently developing a TV series that he hopes will shoot in Paris where he lives with his husband, Hugo, and son, Declan.



### LISA PETERSON

Lisa Peterson is a two-time Obie winning director and writer. Her works include *An Iliad*, written with Denis O'Hare (NYTW, OBIE and Lortel Awards); *The Good Book* (co-written with O'Hare, Court Theater and Berkeley Rep); *The Waves* (adapted from Virginia Woolf with composer David Bucknam, NYTW) and *Odyssey* (adapted from Emily Wilson's translation for The Acting Company). In addition

to lots of classic plays around the country, Peterson has directed the premiere of new works by Tony Kushner, Beth Henley, Jose Rivera, Donald Margulies, Chay Yew, Luis Alfaro, Naomi Wallace and many, many others. Most recently she directed the premiere of Doug Wright's *Good Night, Oscar* on Broadway. She has been the Associate Director at Berkeley Rep, Center Theatre Group, and La Jolla Playhouse. She is a recent recipient of the Gordon Davidson Award for Lifetime Achievement.



### RACHEL CHRISTOPHER

Rachel Christopher is a New York based television, film, and theater actor. She originated a role in the Tony-nominated *Jaja's African Hair Braiding* and appeared in the Broadway revival of *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*. Rachel has performed at BAM, Playwrights Horizons, Manhattan Theatre Club, The Public, PlayMakers Repertory Company, Long

Wharf Theatre, Woolly Mammoth, and Shakespeare & Co. amongst others. She is a recipient of the Connecticut Critics Circle Award for Outstanding Solo Performance and the Chita Rivera Award for Best Broadway Ensemble. Her film and television credits include *Instinct*, *Blindspot*, *Girl on the Train*, *Billions*, and others. Rachel is a graduate of the Brown/Trinity MFA Acting program.



### HADI TABBAL

Hadi Tabbal is a New York based theater, film, and TV actor. His Off-Broadway credits include *Russian Troll Farm* (The Vineyard Theater), *The Vagrant Trilogy* (The Public Theater), and *English* (Roundabout /Atlantic Theater Company co-production) for which he won an Obie Award and was nominated for a Lucille Lortel. Regional credits include *The Winter's Tale*, *English*, *The Vagrant Trilogy*, and *The Hour of Feeling*. He starred as Amir Al-Raisani on NBC's *The Brave*. His other TV credits include *Law & Order SVU* (NBC), *Lincoln Rhyme* (NBC), *Bull* (CBS), and *FBI* (CBS). In film, Hadi appeared in HBO's *Rosa* and Sundance Audience Winner *Circumstance*. He holds an MFA in Acting from The New School for Drama and is a past recipient of the Fulbright Grant.



**RACHEL HAUCK**

Broadway: *Hadestown*, *Good Night Oscar*, *How I Learned To Drive*, *What The Constitution Means To Me*, *Latin History For Morons*. Recent: *Galileo* (Berkeley Rep); *Swept Away* (Arena Stage and Berkeley Rep); *Is It Thursday* Yet (PAC, La Jolla Playhouse); *F\*ck 7th Grade* (Wild Project); *Merry Me* (NYTW); *Sandra* (Vineyard Theater); *Destiny of Desire* (Old Globe).

Recipient of the Princess Grace and Lilly Awards and UCLA School of Theater Distinguished Alumni Award. She is honored to have received an OBIE for Sustained Excellence, a Jeff Award and Tony Nomination for *Good Night Oscar*, and a Tony Award for *Hadestown*.

**SCOTT ZIELINKSI**

Scott Zielinski has created designs for hundreds of productions of theater, dance, and opera throughout the world. His designs in the U.S. include the Broadway productions of *OKLAHOMA!* and *Topdog/Underdog* as well as numerous other productions in New York as well as throughout many other cities in the United States. Scott's extensive work internationally includes productions in Adelaide, Amsterdam, Avignon, Beijing, Berlin, Bregenz, Edinburgh, Fukuoka, Gennevilliers, Hamburg, Hong Kong, Istanbul, Linz, Ljubljana, London, Lyon, Melbourne, Orleans, Oslo, Ottawa, Paris, Prague, Rennes, Reykjavik, Rotterdam, Rouen, St. Gallen, Seoul, Singapore, Shanghai, Shizuoka, Stockholm, Stuttgart, Sydney, Taipei, Tokyo, Toronto, Vancouver, Vienna, Vilnius, and Zurich. Scott is happy to be returning to Charleston for his ninth Spoleto Festival USA!

**MARK BENNETT**

Mark Bennett's Broadway composing and/or sound design credits include *Vanya&Sonia&Masha&Spike*, *Driving Miss Daisy*, *Henry IV*, *Golda's Balcony*, *The Goat*, and *The Coast of Utopia* (Drama Desk Award-Score/Henry Hughes Design Award). Mark scored all Sam Mendes' Bridge Project productions for BAM and The Old Vic, and his Off-Broadway credits with Lisa Peterson include *An Iliad* (Obie Award), *Light Shining in Buckinghamshire*, *The Scarlett A*, and *Collected Stories*. Regionally, with Lisa, Mark has scored and sound designed *An Iliad*, *The House of Bernarda Alba*, and *Antony and Cleopatra*, among many others. With Charles Coes, he co-designed and composed the score for Lisa and Denis O'Hare's *The Good Book*. He's proud to be a member of both the Homer's Coat and Octopus Theatricals families.

**JENNIFER MOELLER**

Jennifer Moeller has done costume design for Broadway shows including *Camelot*, *Pictures from Home*, *Clyde's*, and *Sweat*; and off-Broadway shows *The Apiary*, *Comeuppance*, *The Wrong Man*, *Mlima's Tale*, *Tiny Beautiful Things*, *Aubergine*, and *Love's Labor's Lost*. She has also worked with regional theater companies including Guthrie, Goodman, Kennedy Center, Shakespeare Theatre Company, Arena Stage, The Old Globe, McCarter, and Oregon Shakespeare Festival, among others. Her television credits include Apple TV's *Dickinson*.

**CHARLES COES**

Charles Coes has worked as a sound designer on live performance events ranging from Broadway, off-Broadway, and regional theater. His credits include *Comedy of Errors*, *Beautiful Lady*, *Golden Shield*, *Letters of Suresh*, *Small World Stories*, *Sing Street*, and *Natural Shocks*. He worked on Homer's Coat's production of *An Iliad* on six continents. He also works frequently as an associate designer on Broadway including *Girl from the North Country*, *To Kill a Mockingbird*, *Junk*, and *Peter and the Starcatcher*.

**STEFANIA BULBARELLA**

Stefania Bulbarella is a projections designer from Argentina based in NY. Her Broadway work includes *Jaja's African Hair Braiding* and off-Broadway includes *Space Dogs*, *Travels*, *A Bright New Boise*, *The Watering Hole*, and *Semblance*, amongst others. She received a Hola Award for Outstanding Achievement in Theatrical Design for *Vamonos*. She has nominations for Drama Desk and Outer Critics Circle Awards for Outstanding Video/Projection Design for *Space Dogs*.

**KAMBI GATHESHA**

Kambi Gathesha is a New York-based choreographer/dancer, director, and actor. Originally from Nairobi, Kenya, Kambi grew up between Saudi Arabia and Washington D.C. He studied acting at Juilliard and history at Columbia University. As an actor, his credits include *What to Send Up When it Goes Down*, *Mlima's Tale*, *The Bacchae*, *Midsummer Night's Dream*, *Romeo and Juliet*, and *Our Lady of Kibeho*. As a director and choreographer, he has staged new musicals and plays at Rutgers, Columbia University, and JAGFEST. He is the recipient of the Jerome Robbins Foundation's Project Springboard Fellowship for his original musical, *A Nation Grooves: A People's History of Hip-Hop*.

**BETHANY WEINSTEIN STEWERT**

Bethany Stewart's recent and current work includes *How to Dance in Ohio*, *The White Chip*, *All the Devil's Are Here*, *Rock and Roll Man*, *Irene*, *Titanique*, *Hyprov*, *Between the Lines*, *The Jimmy Awards*, *What the Constitution Means to Me*, *Tinsel*, *Is There Still Sex in the City?*, *Torch Song*, *Straight White Men*, and *Lobby Hero*.

**CHANDALAE NYSWONGER**

Chandalae Nyswonger is a stage manager whose credits include *Anastasia* on Broadway, *Merrily We Roll Along*, *Knight of the Burning Pestle*, *Pericles*, *Twelfth Night*, *53% OF*, and *Somebody's Daughter* Off-Broadway, and regionally at theaters such as Hartford Stage Company, Everyman Theatre, the Eugene O'Neill Theater Center, Dorset Theatre Festival, Theatre Horizon (Philadelphia), Berkshire Theatre Festival, and Baltimore Center Stage.

**AVERY REAGAN**

Avery Reagan is a lighting designer currently based in the Los Angeles area. Originally from Atlanta, she has designed and assisted from coast-to-coast with companies such as South Coast Repertory Theater, Great River Shakespeare Festival, New York City Ballet, San Francisco Opera, INTUITV ARTSHIP, City Springs Theater Company, and the Alvin Ailey American Dance Theatre. She received her MFA from the University of California Irvine, her BS from the University of Evansville, and was the 2020-22 Gilbert Hemsley Lighting Intern. She is a proud member of United Scenic Artists, Local USA-829.

**ANDREW ROVNER**

Andrew Rovner is a sound designer, composer, and audio engineer for live performance based in New York City. His work has been heard at Audible Theater, Yale Repertory Theatre, Steppenwolf Theatre Company, Jackalope Theatre Company, First Floor Theater, Walkabout Theater Company, and others. He has an MFA from Yale School of Drama and a BA from Vassar College.

**HAYLEY RYAN**

Hayley Ryan is a New York City-based assistant costume designer. Recently, Hayley was an assistant costume designer on *Camelot* at Lincoln Center Theater and *The Apiary* at Second Stage Theater, both designed by Jennifer Moeller. Hayley was the costume coordinator for season two of the *Equalizer*. She has also worked as a costume production assistant for *In the Heights*, *Dickinson*, and *Tootsie*. She has an MFA in costume design from the University of Iowa.

**LIAM BELLMAN-SHARPE**

Liam Bellman-Sharpe's work includes musical and sonic scores and environments for theatre, film, dance, installation, and hybrid forms. As a composer, sound designer, orchestrator, and music director, Liam's work has been heard in the United States, Europe, Hong Kong, and Australia. Recent credits include: *A Man for All Seasons* (Shakespeare Theatre of New Jersey), *Selling Kabul* (Premiere Stage), *We Swim, We Talk, We Go to War* (Martha's Vineyard Playhouse), *The Winter's Tale* (Hartford Stage), and *The Smuggler* (Irish Repertory Theatre). Liam holds a BM with Honours from Melbourne Conservatorium of Music, and an MFA from Yale School of Drama.





# Dark Noon

US PREMIERE

## A fix+foxy Production

Cast Bongani Bennedict Masango  
Joe Young  
Lillian Tshabalala  
Mandla Gaduka  
Siyambonga Alfred Mdubeki  
Katlego Kaygee Letsholonyana  
Thulani Zwane

Director and Scriptwriter Tue Biering  
Choreographer and Co-Director Nhlanhla Mahlangu  
Set Design Johan Kølckjær  
Sound Design Ditlev Brinth  
Lighting Design Christoffer Gulløv  
Props Design Marie Rosendahl Chemnitz  
Costume Design Camilla Lind  
Video Design Rasmus Kreiner  
International Producer Annette Max Hansen  
Production Managers Anne Balsma  
Thomas Dotzler  
Stage Manager Svante Huniche Corell  
Sound Manager and Operators Cañete Fernández  
Nanna-Karina Schleimann  
Assistant Director Katinka Hurvig Møller  
Costumiers Clara Bisgaard

fix+foxy receives core funding from the Danish Arts Foundation and Bikuben Foundation.

Produced by Glynis Henderson Productions,  
The Pleasance & Alchemation

**Dark Noon International**  
Executive Producer Glynis Hall  
Co-Producer Anthony Alderson  
Associate Producer Juliette Stark  
General Manager Camilla King

### FESTIVAL HALL

Friday, May 31 at 7:00pm  
Saturday, June 1 at 8:00pm  
Sunday, June 2 at 1:00pm and 7:00pm

Approximately 1 hour, 45 minutes

### PERFORMANCE ADVISORY

This performance contains mature content and themes.

### CONVERSATIONS WITH

Saturday, June 1 at 3:00pm

Host and CBS News correspondent  
Martha Teichner interviews  
members of the production *Dark Noon*  
at Festival Hall.

Major lead support provided by  
Mrs. Robyn Coles and Dr. N. Anthony Coles.

This performance is made possible in part through funds from the  
Spoleto Festival USA Endowment, generously supported by  
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

## Synopsis

Directed by award winning Danish director Tue Biering and South African co-director and choreographer Nhlanhla Mahlangu, *Dark Noon* explores a time when 35 million hungry and poor Europeans fled west across the Atlantic for a second chance. This is a race for land, for gold, for wealth, and to seize the American Dream. From out of the dust emerges the skeleton set of familiar frontier Western towns. We encounter migrants from Europe, cowboys, gold seekers, missionaries, Native Americans, sex workers, blue tunics, and confederates, all of whom gravitate toward this new American El Dorado. The audience, first surrounding the action, becomes part of the storytelling as the relationship between the West and Africa is turned inside out. They say history is told by the victors; in *Dark Noon*, the story is told by the vanquished. This urgent and extraordinary theatrical experience addresses some of the most delicate themes of our time; representation and misrepresentation in culture, race and racism, and identity, while also raising the question: who has the power to write our history?

## Director's Note

*Dark Noon* has been a journey in many ways. We set out to create a performance about migration, powerlessness, and the many stories we have about civilization. But it ended up having many more layers and meanings. It became about who told the story and my own blind spots.

Something that appears at first glance as a pop culture reference to Western cowboy movies is also the catalog of our collective search for freedom and a better life—and all the horrible things we have done over time to grab it and keep it.

What I also found out was that Western films as effective entertainment laid the foundation for some violent narratives that moved off the screen and became part of a reality for many.

—Tue Biering

## About fix+foxy

fix+foxy is an award-winning Danish theater company based in Copenhagen. They are known for their conceptual and innovative ideas driven by a strong social commitment, and for delivering original experiences inside and outside of conventional performing arts spaces. Producing original work for almost two decades, fix+foxy's work is driven by curiosity and a desire to create complex narratives through playful, entertaining, and easily accessible formats, while challenging prejudices, presumptions, and misconceptions. fix+foxy has worked with physically and mentally challenged people, children, sex workers, refugees, homeless people, and other groups alienated from mainstream society.

## Producer's Note

I first saw *Dark Noon* in Copenhagen nearly five years ago. It was quite by chance as I was giving a talk at an international theater conference. I never imagined that what I was to experience would turn out to be one of the most unique and powerful performances I'd witnessed for many, many years. It is truly rare to see something you literally cannot forget. I was compelled, as was my co-producer Anthony Alderson, to produce this terrific work internationally, and for a wider audience.

*Dark Noon* touches humanity in all its guises, exposing how desperate situations create levels of cruelty, greed and corruption—history repeatedly speaks of this, and it goes on to this day. *Dark Noon* is unique and conceptually groundbreaking, the themes are totally universal, and it even manages to be funny.

—Glynis Hall

**BONGANI BENNETT MASANGO** is a multi-talented actor, writer, producer, lecturer, and director. With a true passion for film, Masango has made his mark as an associate producer and cast coordinator for the captivating film *Matwetwe*. He collaborated with Princess Mhlongo on the production *Trapped* and has worked with esteemed director Mpumelelo Paul Grootboom, appearing in plays like the adaptation of *Uncle Vanya*, *Relativity*, and *Protest*. His work on *Liberation* and *Ukama* earned him two prestigious NAMA Awards. He has founded contemporary initiatives such as the annual Zes'khethu Storytelling Festival and the Bridge Repertory Theater.

**JOE YOUNG** is a South African writer and theater maker currently based in London. Young trained as a writer, director, and physical theater practitioner at the University of the Witwatersrand, Johannesburg. As a performer, he has toured internationally with fix+foxy's multi-award-winning shows *Dark Noon* and *Rocky! Return of the Loser*. His playwriting debut, *What Falling Feels Like*, premiered at the South African National Arts Festival in 2020, co-produced with Nicola Pilkington. Exploring the theme of identity in a post-colonial society, Young looks to explore the intersection of text and the body in devised works.

**KATLEGO KAYGEE LETSHOLONYANE** is an award-winning actor and Setswana writer. He is a celebrated Market Theatre Laboratory alumni who has performed in numerous noteworthy productions including *Luthando Mngomezulu* and Mpho Molepo's *Nailed*, Lesedi Job's *Itsoseng*, and Monageng Motshabi's *Ankobia*. Some of his performance highlights on national stages include Prince Lamla's *Devil on the Cross* and Dom Gumede and Neil Coppen's *Tsotsi*, *The Musical*. Letsholonyane is passionate about writing and creating new work for South African stages and premiered his revolutionary full-length Setswana play *Seperekisi* at the POPArt Theatre in Maboneng and the Market Theatre Laboratory.

**LILLIAN TSHABALALA-MALULYCK** is a graduate of the Market Theatre Laboratory and studied Shakespeare at Howard Community College in Maryland. Her theater credits include *Tick Tock*, *SHE*, *Running*, and *Touched*. She co-wrote and starred in *Gogo* and *big Sister* alongside Thembi Mtshali Jones. In 2021 she was commissioned to produce, write, and star in a short film *Iculo Lenhliziyo*. She received two nominations from the African Merging Filmmakers for Best Script and Best Sound. In 2023, Lillian was the script coordinator and casting assistant for a South African Netflix movie titled *Young Blood*.



**MANDLA GADUKA** started his acting career at the Mmabana Cultural Center and then joined the South African State Theatre where he worked on several shows written and directed by Mpumelelo Paul Grootboom, namely *Cards* and *Relativity: Township Stories*. He starred in the television comedy *Gauteng Maboneng*, for which he won two South African Film and Television Awards. As an actor, Gaduka believes that his role is to shift the conversation around whatever subject, from words to feelings.

**SIYAMBONGA ALFRED MDUBEKI** is an international, award-winning actor, writer, producer, and director. He is a graduate of both the DUMA Ndlovu Actors' Academy and the Market Theatre Laboratory. Mdubeki had a role in the first series of the SABC1 drama *Ingozi*. He played Zweli in *Ufelaniby Moja LoveTV* and currently plays Mzwandile in *1802: Love Defies Time*. His other performing roles include *Ditholoaneng* directed by Omphile Molusi, *The Trial of Dedan Kimathi* directed by Billy Edward, and *21 Wandah!* by Mwenya B. Kabwe. His work includes *ISILILO*, a play he wrote and produced.

**THULANI ZWANE** has used his passion for singing in performances in *Stamping*, directed by Zenzi Mbuli, *World Earth Summit* choreographed by Somizi Mhlongo, *African Footprints* by Richard Loring, and *Somehow Delightful* by Gregory Maqoma. He choreographed and taught at the National School of the Arts and was assistant director for the show *Dancing Singing Green* by Hlabelela Ensemble. Zwane recently performed two of his works at The Center for the Less Good Idea where he also was a performer and creative collaborator on *African Exodus*. He's been the lead singer on a music television show called *Imizwilili* since 2016.

**TUE BIERING** is an award-winning Danish theater director, playwright, and artistic director of fix+foxy which he originally established with dramaturge Jeppe Kristensen. Besides fix+foxy, Biering has directed plays for major Danish theaters. Biering is also credited for starting the successful Turbinehallerne, an extension of the Danish Royal Theatre. Biering has directed over 30 performances and received many awards and prizes for his work throughout his career. Recently, he was awarded the Reumert Honorary Award and The Royal Cultural Honorary Prize.

**NHANHLA MAHLANGU** has made great strides in the performing arts industry as a choreographer, actor, singer, poet, dancer, teacher, and composer. His extraordinary work has been seen all over Africa, North and South America, Asia, and Europe. Mahlangu is known to be a generous interdisciplinary collaborator who excels at conjuring original, complex, and contemporary work rooted in traditional forms. He has been commissioned to work with numerous multi-awarding winning artists including Sylvia Glasser, Vincent Mantsoe, Victor Ntoni, Hugh Masekela, and many more. Mahlangu is working closely with William Kentridge on his latest work *Waiting for the Sibyl*.

**JOHAN KØLJÆR** is an award-winning independent Danish set and costume designer. Køljer has worked in all fields of performing arts from dance to puppetry and has created more than 70 unique designs. His set designs often contain masks, puppets, props, and other artificially created realities. For fix+foxy he has designed *Youth*, *Dark Noon*, and *Imperial Troopers*.

**DITLEV BRINTH** is an awarded independent sound designer and head of the sound design department at the Danish National School of Performing Arts. Brinth has vast experience in sound design for theater performances and installations and has won several Reumert prizes for his work in *Lad det rette komme ind* and his design for *Dark Noon*, for which he was also awarded a special prize by The Danish Art Council. For fix+foxy Brinth has made the sound design for *Rocky! Return of the Loser* and *Dark Noon*.

**MARIE ROSENDAHL CHEMNITZ** is an independent set, props, and costume designer. She has worked on numerous theater productions throughout her career. She has also designed and created many installations and exhibitions including Blumenback Institute, *Staying Alive*, and *The European Slaughterhouse*. For fix+foxy she has designed props for *We the 1%*, *Dark Noon*, and *Land Without Dreams*.

#### DARK NOON INTERNATIONAL WISHES TO THANK:

Lucas McMahon, wee baby McMahon and all the team at Alchemation, St Ann's Warehouse, Katie Kauders Associate Producer at GHP, Phoebe Hopwood, Tartan Silk PR, Will Henderson, Factory International, The Pleasance Theatre, Edinburgh Fringe Festival, the STOMP family worldwide, and Phoebe Waller-Bridge.

Glynis Henderson Productions represents a variety of theater, comedy and music productions and has become one of the UK's leading international production companies, specializing in introducing unique and exciting new work to audiences worldwide and bringing international work to the UK.

The Pleasance Theatre Trust, as a registered charity, aims to create a compelling platform to discover, nurture and support fresh artistic talent from across the globe. All proceeds from the Edinburgh Festival Fringe and our year-round London venue are invested back into the development of new people and new ideas.





# The Ugly Duckling

Lightwire Theater

Cast   Ian Carney  
         Eleanor Carney  
         Tierney Lawson  
         Johnathon Whalen  
         Danielle Whalen

Artistic Director   Ian Carney  
Managing Director & Co-Creator   Eleanor Carney & Corbin Popp  
Music Director   Jay Weigel  
Executive Producer   Barry Mendelson

**ROSE MAREE MYERS THEATER  
AT CHARLESTON COUNTY SCHOOL OF THE ARTS**

Saturday, June 1 at 12:00pm, 2:30pm, and 5:30pm  
Sunday, June 2 at 12:00pm, 2:30pm, and 5:30pm

Approximately 1 hour

This performance is made possible in part through funds from the  
Spoleto Festival USA Endowment, generously supported by  
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

## Director's Note

Lightwire Theater brings a classic tale to the modern stage in an unforgettable theatrical experience. Lined with electroluminescent wire, the beloved story of *The Ugly Duckling* plays out on stage through a cutting-edge blend of puppetry, technology, and dance. With dazzling visuals, poignant choreography and the creative use of music ranging from classical to pop, this production brings this story into a new and brilliant light.

The process of building Lightwire Theater's electroluminescent characters starts with the creators and the cast. They build everything themselves, with each sculpture taking nearly 200 hours of intensive labor. They utilize recyclable materials including aluminum rods, election signs, skateboard wheels, dryer ducts, plumbing supplies, and more to help define peaks and angles. These common household items help create durable and pliable sculptures that can withstand the movement of the dancers and multiple performances.

—Ian and Eleanor Carney

### TIERNEY LAWSON

Tierney Lawson has been part of the Lightwire family since 2009 and is thrilled to be back to revive her original role as Ugly in *The Ugly Duckling*. After several seasons traveling the world with Lightwire, she settled down in Southern California, where she continues to pursue storytelling as a means of connection, art, and the magic that can be created with whatever materials are available and a bit of imagination. Lawson is grateful to the growing community of Lightwire performers and fans, for affording her so many opportunities to create, explore, learn, and grow.

### IAN CARNEY

Ian Carney is best known for his long run in Billy Joel and Twyla Tharp's musical *Movin' Out* on Broadway. He started dancing as a child, studying ballet in New Orleans and New York City. He danced lead roles in *The Nutcracker*, *Sleeping Beauty*, and many others. While still performing, Ian earned a degree in English literature from Tulane University. He is the co-creator of the family shows that continue to delight audiences around the world such as *Dino-Light*, *The Ugly Duckling*, *Lightwire the Show*, *A Very Electric Christmas*, and *The Tortoise and Hare the Next Generation*. Ian has appeared on television with Lightwire Theater on *America's Got Talent*, *Game of Talents*, Italy's *Tu si Que Vales*, TF1's *The Best Show in France* and as the 2014 winner of Tru TV's *Fake Off*.

### ELEANOR B. CARNEY

Originally from New Orleans, Eleanor B. Carney began her dance training with Harvey Hysell and Joseph Giacobbe. She graduated from Southern Methodist University with a BFA in dance and a BA in anthropology. She has danced professionally with Indianapolis Ballet Theater, the Lexington Ballet, Northwest Florida Ballet, and more. Career highlights include dancing Aurora in *Sleeping Beauty*, Desdemona in *The Moor's Pavane*, the title roles in *Romeo and Juliet*, *Cinderella*, *Giselle* and *Coppelia* and the Sugar Plum Fairy in *The Nutcracker*. Mrs. Carney is delighted to have appeared with Lightwire Theater on *America's Got Talent*, Italy's hit show *Tu si Que Vales*, *Game of Talents*, *The Best* on TF1 and as the 2014 winner of Tru TV's *Fake Off*. She is eternally grateful to work beside her husband and share their art with the world.

### CORBIN POPP

Corbin Popp is from Lincoln, Nebraska. He earned a degree in biochemistry at University of Nebraska-Lincoln, while also studying math, physics, and dance. Opting for dance, Corbin has performed in *The Phantom of the Opera* and Billy Joel and Twyla Tharp's *Movin' Out* on Broadway. He has toured across the country with many shows and all over Europe with Tharp's dance company. Corbin speaks German, studied in Germany on a Fulbright scholarship and recently graduated from dental school, yet still continues to perform and collaborate with Lightwire Theater.

### JOHNATHON WHALEN

A New Orleans native, Johnathon has been a member of Lightwire Theater for ten years. He has also performed in New Orleans at The National World War II Museum, Le Petit Theatre, Rivertown Theaters for the Performing Arts, and the Jefferson Performing Arts Society. He has a B.S. in athletic training from Southeastern Louisiana University and has also done set design and construction for several New Orleans theaters.

### DANIELLE WHALEN

A New Orleans native, Danie began acting in the city's rising film industry. She spent a year studying at the Ivana Chubbuck Studio in Los Angeles and has been a member of SAG/AFTRA since 2010. Danie has been a part of the Lightwire family since 2015 and has toured with the company in the United States, Canada, Taiwan, and most recently in Italy.





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# John Cameron Mitchell and Amber Martin in: Cassette Roulette

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Created and Performed by Amber Martin & John Cameron Mitchell  
Produced by ArKtype / Thomas O. Kriegsmann

Costumes Erik Bergrin  
Video Michael Zumbrun  
Music Direction Justin Craig  
Sean Liljequist

## FESTIVAL HALL

Saturday, May 25 at 9:00pm  
Sunday, May 26 at 6:00pm and 9:00pm

Approximately 1 hour, 40 minutes

## Synopsis

Tony Award-winning star of stage and screen John Cameron Mitchell joins forces with international cabaret star Amber Martin for a hair-raising, hilarious romp of songs, stories, and characters, all chosen by the audience and the hand of fate on the magical *Cassette Roulette*. With a house band led by Grammy-nominated music director of *Hedwig and the Angry Inch* on Broadway Justin Craig, very special guest surprises and a new set list every night, it's never the same show twice!

World Premiere: MASSMOCA, North Adams, MA, July 16, 2022

Cassette Roulette appears by arrangement with IMG Artists, LLC, 7 West 54th Street, New York, NY 10019. (212) 994-3500.

This performance is made possible in part through funds from the Spoleto Festival USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.





### JOHN CAMERON MITCHELL

John Cameron Mitchell directed, starred in, and co-wrote the film *Hedwig and the Angry Inch*, for which he won Best Director at the Sundance Festival and was nominated for a Golden Globe for Best Actor. His recent Broadway production of *Hedwig* garnered him Tony Awards for his performance and for Best Revival. He won an Obie Award for *Hedwig* Off-Broadway and for starring

in Larry Kramer's *The Destiny of Me*. He directed Tennessee Williams' *Kingdom of Earth* Off-Broadway with Cynthia Nixon and Peter Sarsgaard. He directed the films *Shortbus*, *Rabbit Hole* and *How to Talk to Girls at Parties*. Recent TV roles include Peacock's *Joe Vs. Karole*, Hulu's *Shrill*, HBO's *Girls* and *Vinyl*, and CBS's *The Good Fight*. He stars in, co-wrote, and directed the musical podcast series *Anthem: Homunculus* and is in development on a new podcast *Cancellation Island*.



### AMBER MARTIN

Amber Martin is a celebrated vocalist, cabaret star, and comedic monologist. Martin brings a combination of cabaret, belting vocals, and no-holds-barred comedy to her live, raucous, genre-hopping performances. She made her Broadway debut in *Tales of the City* at The Music Box Theater. Some of her performances include appearing with Joan Rivers on *Celebrity Apprentice*

and opening for Joan's live New York City shows. Amber has performed her own solo shows nationally and has recurring New York City residencies at Alan Cumming's Club Cumming, Joe's Pub, and The Cutting Room. Amber continues to evolve as writer, curator, choreographer, and star of her own performances, *The Days of My Lives & Three Women: Joplin, Midler & Nyro, Hil, Wigshop, Stoned Soul: In Love with Laura Nyro*, and *Janis: Undead*. She is also touring her original album, *A.M. Gold*.

### JUSTIN CRAIG

Music director and guitarist Justin Craig is a Grammy-nominated record producer, composer, and New York City-based musical director. Coming up on pop and rock, he spent years writing, recording, and touring with artists and bands all over the world. After relocating to New York City in 2011, he began orchestrating and performing in musical theater productions and his studio work as a producer and musician. Additionally, he has worked in film as a composer, score mixer, and multi-instrumentalist on *How to Talk to Girls at Parties*, *The Nice Guys*, *Match*, *Admission*, *Lovelace*, *Little Fockers*, and more.

### ERIK BERGRIN

Erik Bergrin is a costume designer and fiber artist based in New York City. His work has been featured in galleries and museums such as Marlborough Contemporary, The State Historical Museum in Moscow, Envoy Enterprise Gallery, David Fierman Gallery, AC Institute, The Society of Arts and Crafts in Boston, and many more. He has designed costumes for shows such as John Cameron Mitchell's *Origin of Love* tour, *Goodbar*, and for musicians such as Lady Gaga and Peaches. His costume designs have been featured in television shows such as *America's Next Top Model* and *Make Me A Supermodel*, and highlighted in films such as *Violet Tendencies*. Erik's creations have been in articles and publications such as *Dazed and Confused*, *Zink*, *The New York Times*, *New York Magazine*, *Star*, and more.

### MICHAEL ZUMBRUN

Live video designer Michael Zumbrun is a concert production and lighting specialist. He is currently part of The Box production team and formerly of the Metropolitan Museum of Art's performance arm, MetLiveArts. Other notable clients and venues of his include Webster Hall, Skrillex, Erykah Badu, Alva Noto, and John Varvatos. Michael lives and works in New York City.

### THOMAS O. KRIEGSMANN

President of Arktype, Thomas O. Kriegsmann specializes in new work development and production worldwide. He was shortlisted for an Oscar nomination and won best picture at the Cinema Eye Awards for Sam Green's *32 Sounds* and recently made his Broadway premiere with Sufjan Stevens and Justin Peck's *Illinoise* at the St. James Theater. His past work includes projects with Kaneza Schaal, Mikhail Baryshnikov, Peter Brook, Daniel Fish, and John Cameron Mitchell, among many others. Recent premieres include 600 Highwaymen's *A Thousand Ways*, Nora Chipaumire's *Nehanda*, John Cameron Mitchell's *The Origin of Love*, Kaneza Schaal and Christopher Myers' *Cartography*, and Sam Green and Kronos Quartet's *A Thousand Thoughts*, among others. He is a founding member of The Creative & Independent Producer Alliance.



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# Sasha Velour's The Big Reveal Live Show!

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## CHARLESTON GAILLARD CENTER

Martha and John M. Rivers Performance Hall

Thursday, June 6 at 8:00pm

Approximately 1 hour, 30 minutes

### SASHA VELOUR

Sasha Velour is a gender-fluid drag queen known for her performance artistry, fierce activism, and boundary-breaking scholarship. Sasha is the founder and director of the acclaimed New York City drag revue *NightGowns*. Her first one-queen show, *Smoke & Mirrors*, toured to 90 theaters around the world. Her best-selling book *The Big Reveal: An Illustrated Manifest of Drag* outlined the untold history of drag alongside her own life. In 2017, she won the 9th season of *RuPaul's Drag Race*. In 2023, she joined the cast of HBO's *We're Here*. As an illustrator and designer, she has produced several comic books, including a series about the Stonewall uprising and an anthology of drag called *Velour*. Her self-portrait appeared on the cover of *The New Yorker* in 2023.

Spoletto is proud to make this performance possible  
with support of the Charleston Gaillard Center.

This performance is made possible in part through funds from the  
Spoletto Festival USA Endowment, generously supported by  
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Apricity

US PREMIERE

Casus Creations

Presented by Casus Creations and Cluster Arts

Creative Direction

Jesse Scott  
Lachlan McAulay

Lighting Design

Rob Scott

Performers

Harlow Carrey  
Lachlan McAulay  
Sarah McDougall  
Mayu Muto  
Jesse Scott

Casus Creations Co-Founders

Natano Fa'anana  
Jesse Scott  
Lachlan McAulay

Executive Producer

Kate Malone

Cluster Arts Team

Tania Cervantes  
Jennifer Hind  
Julie Rawlins  
Debra Wilks

FESTIVAL HALL

Thursday, June 6 at 7:00pm  
Friday, June 7 at 8:00pm  
Saturday, June 8 at 8:00pm  
Sunday, June 9 at 2:00pm and 5:00pm

Approximately 1 hour

CASUS CREATIONS

Ca'sus (*noun*):  
An event; an occurrence; an occasion; a culmination of circumstances.

Casus Creations is the brainchild of Jesse Scott, Lachlan McAulay, and Natano Fa'anana. Formerly tethered to the genre of contemporary circus, Casus Creations now lends itself to multiple disciplines ensuring more voices, other forms of storytelling, new experiences, and greater spectacles. Casus Creations aspires to push the boundaries of what is humanly possible. Maintaining its commitment to being a frontrunner on the international stages, Casus Creations has performed to over half a million audiences touring 25 countries, achieving 66 awards, and with casts as intimate as 2 and as monumental as 87.

This performance is made possible in part through funds from the Spoleto Festival USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.



## Synopsis

Step into the extraordinary world of *Apricity* by Casus Creations, an awe-inspiring contemporary circus show that illuminates the power of human connection in times of darkness. Inspired by the unwavering strength found in collective resilience, *Apricity* embodies the feeling of warmth on a cold winter's day through its stunning visuals, evocative music, and captivating performances.

Renowned for their theatrical and artistic vision, Casus Creations weaves together exquisite imagery, and world-class circus artistry for this brand-new production. A symphony of aerial apparatuses, ground-breaking acrobatics, and graceful movement intertwined with touches of humor, *Apricity* creates a spectacle that transcends the boundaries of circus.

*Apricity* is a testament to the transformative power of human connection, reminding us that together, we can create a world brimming with warmth and possibility.

## Director's Note

By creating this contemporary circus piece, we delve into the exploration of profound strength found within our collective spirit. *Apricity* emerges as a celebration of resilience, drawing inspiration from the moments of warmth that pierce the cold of adversity.

As a director, we are immensely proud of the collaborative effort that has brought *Apricity* to life—from the artists who put their hearts into the show to the creative team that weaves together all the important elements behind the scenes.

As a language we use movement coupled with a musical selection that invites the audience to embark on a journey as inspiring as it is uplifting, where moments of lightness are intertwined with moments of pure wonder. Reflecting on the power of unity and solidarity. Moments of humor reminds us that even in the face of adversity, laughter can be a source of strength.

We invite you to enjoy together the warmth of the human spirit, which shines even in the darkest moments.

—Lachlan McAulay & Jesse Scott

### LACHLAN MCAULAY

Lachlan McAulay lives, breathes, sleeps, and dreams of circus and performance. At 13 he joined The Flying Fruit Fly Circus, Australia's leading youth circus, and immersed himself in every aspect of circus training. He spent his teenage years combining circus training with touring and performing throughout Australia and the world. After graduation he kept pursuing his passion—first as a freelance performer and circus trainer, and then as a valuable member with Circa, one of Australia's leading contemporary circuses. His passion for circus doesn't stop at performing. Off stage he is a highly skilled rigger, a ropes technician, and prop maker.

### JESSE SCOTT

Jesse Scott can't remember a home that didn't have a trapeze hanging in the backyard. He spent 11 years training and touring with The Flying Fruit Fly Circus and went on to work with companies including Legs on the Wall, A4 Circus Ensemble, Candy Stripe Circus, and The Australian Opera, before becoming a full time ensemble member with Circa. He was an integral part in the creation of several successful Circa shows and spent three years touring internationally with Circa. A Casus co-founder, he loves that Casus "gives a human face to circus, we don't hide anything, we make it true—this is our world."

### MAYU MUTO

A circus/physical theater artist based in Meanjin/Brisbane, Mayu Muto has performed with companies like Casus Circus, Polytoxic, GUSH, Wilde Applause and Aerialicious Entertainment. She specializes in aerial rope and non-traditional aerial apparatus. She also performs silk, duo lyra, acrobalance, group acrobatics, duo bike, and stilts. She trained at Vulcana Women's Circus which continues to be her circus home. Before discovering circus, her creative outlet was dance. Her training institutions include Royal Antwerp Dance School in Belgium, Frankfurt University in Germany and Suzuki Classic Ballet Academy in Japan.

### HARLOW CAREY

Harlow Carey, an actor, writer, and circus performer, has built an impressive body of work that defies boundaries and promotes equality. She creates work that challenges colonial processes, culture, and traditions. She gravitates towards projects that experiment with form, blurring the lines between circus and theater, corporal and construct, and brutality and absurdity. Carey is a co-founder of the acclaimed circus-theater company Gravity Dolls. Her participation in the Circus Oz Strong Women's Project solidified her reputation as a formidable circus artist. She has been with Casus Creations since the beginning of 2023.

### SARAH MCDUGALL

Sarah McDougall is an energetic, Melbourne-based circus artist, who has toured both nationally and internationally for over 15 years. She trained at the National Institute of Circus Arts, where she specialized in single point trapeze, aerial chains and hula hoops, before developing her own unique apparatus, the slide trapeze. Combining aerial work with clowning fueled her love for the hilarious and the absurd and she sought to train and perform across many disciplines, becoming a passionate and creative performer. She seeks to include this in both performance and life, often enjoying the feminist twist that is naturally inherent within the circus world.

### ROB SCOTT

Rob Scott has worked in film and music production, photography, circus, theater, education and building design and construction for years. Rob was Technical Operations Manager at HotHouse Theatre for 20 years. His broad spectrum of experience and technical knowledge give him a unique perspective on design and production. His hands-on approach has been applauded by directors and producers across Australia and internationally. Highlights at HotHouse are set and lighting designs for *Parallax Island*, *Confidentially Yours*, *The Messiah*, and lighting designs for *Second Childhood*, *A Midsummer Night's Dream*, and *Such A Storm*, among others.



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# Romeo & Juliet Suite

## L.A. Dance Project

Choreography Benjamin Millepied  
Musical Director/Conductor Timothy Myers  
Lighting and Scenic Design François-Pierre Couture  
Costume Design Camille Assaf  
Creative Collaborator Olivier Simola  
Assistant Conductor Micah Gleason

Spoletto Festival USA Orchestra

Director of Production Nathan Shreeve-Moon  
Lighting Director Venus Gulbranson  
Stage Manager Elisabeth Herst  
Kait Mahoney  
Video Director Baxter Stapleton  
Camera Operator Sebastien Marcovici  
Tour Manager Alisa Wyman

Cast Aidan Tyssee  
*subject to change* Audrey Sides  
Brodie Wolf  
Courtney Conovan  
Daphne Fernberger  
David Adrian Freeland, Jr.  
Hope Spears  
Jeremy Coachman  
Lorrin Brubaker  
Matisse D'Aloisio  
Nayomi Van Brunt  
Mario Gonzelez  
Shu Kinouchi

**CHARLESTON GAILLARD CENTER**  
**Martha and John M. Rivers Performance Hall**

Saturday, May 25 at 2:00pm and 7:00pm  
Sunday, May 26 at 2:00pm and 7:00pm

Approximately 1 hour, 15 minutes

### L.A. DANCE PROJECT

L.A. Dance Project is a boundary-expanding nonprofit dance company under the artistic direction of Benjamin Millepied. Founded in 2012, the studio and performance space in Los Angeles' downtown arts district opened in 2017. Through new commissions, revivals of choreographic masterpieces, and efforts to support local emerging artists, foster community partnerships, and uplift dance education, L.A. Dance Project serves as a central hub for audiences and artists alike. Their mission is to create, perform, and present exceptional and accessible dance in Los Angeles and around the world.



Sponsored by BlueCross BlueShield of South Carolina.

Additional support provided by  
Spoletto Festival USA 2024 Media Sponsor *The Post and Courier*.

Spoletto is proud to make this performance possible  
with support of the Charleston Gaillard Center.

This performance is made possible in part through funds from the  
Spoletto Festival USA Endowment, generously supported by  
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

L.A. Dance Project wishes to thank Van Cleef & Arpels for their support.

### BENJAMIN MILLEPIED

Benjamin Millepied is a choreographer, filmmaker, and former principal dancer with New York City Ballet. Millepied studied classical ballet with Vladimir Skouratoff at the Grand Theatre de Bordeaux, and later at the School of American Ballet with Stanley Williams and Adam Luders. Since 2001, he founded a pick-up troupe, Danes Concertantes, served as choreographer-in-residence at The Baryshnikov Arts Center, and choreographed for some of the preeminent global companies including the New York City Ballet, Paris Opera Ballet, and San Francisco Ballet. In 2012, he co-founded L.A. Dance Project with Charles Fabius with the vision to create a new model for a dance organization in America.

### TIMOTHY MYERS

Timothy Myers is one of America's most versatile conductors, engaging collaborators, and innovative purveyors of ideas. A frequent guest with leading opera companies and symphony orchestras, he is internationally acclaimed for his eloquence, energy, command, and unbridled curiosity across a wide range of repertoire and projects. In addition to the Spoleto Festival USA Orchestra, Myers serves as the Sarah and Ernest Butler Music Director of Austin Opera, consistently recognized as one of the country's most forward-thinking opera companies. A leading voice on the topics of leadership and innovation, Myers has made recent speaking appearances at the SXSW Festival and Harvard Business School.

### LORRIN BRUBAKER

Lorrian Brubaker began dancing at age of ten in his hometown of Apopka, Florida. In 2012 he was admitted into The Juilliard School, where Lorrian performed works by Jose Limón, Lar Lubovitch, Jerome Robbins, and Mark Morris, among others. Since graduating from Juilliard in 2017, Lorrian has danced full time with BODYTRAFFIC and Jacob Jonas The Company in Los Angeles. Lorrian also had the honor of performing for the Merce Cunningham Trust in *Night Of 100 Solos: A Centennial Event*. Lorrian is currently in his first season with L.A. Dance Project.

### COURTNEY CONOVAN

Courtney Conovan is an Austin, Texas native who spent her early years training in gymnastics and dance. She studied at the Conservatory of Dance at Purchase College SUNY where she performed works by Jie-Hung Connie Shiau, Doug Varone, and Annie Rigney, among others. During her time at Purchase, she was selected to study abroad at the London Contemporary School of Dance. In 2020, Courtney performed for Marc Jacobs in New York Fashion Week and has worked closely with SoulEscape, performing as a company member for Justin Giles. Courtney is currently finishing up her degree at Purchase and is in her first season with L.A. Dance Project.

### JEREMY COACHMAN

Jeremy Coachman, born and raised in Riviera Beach, Florida, began his professional career with Les Ballets Jazz de Montreal in 2015. Whilst there, he had the opportunity to work with, and perform works by Itzik Galili, Andonis Foniadakis, Ihsan Rustem, Anne Plamondon, Juliano Nunes, Barak Marshall and Wen Wei Wang. He also had the pleasure to perform in 13 countries and countless cities while at Les Ballets Jazz de Montreal. Jeremy enjoys the gift of dance and expression through means besides speech. He continually wants to explore the possibilities and push the limits of what the body can hold in expressive communication.

### DAPHNE FERNBERGER

Daphne Fernberger began her professional career with Cedar Lake Contemporary Ballet before moving to Europe to join Dresden Frankfurt Dance Company. She has danced for the Merce Cunningham Trust in *Night Of 100 Solos: A Centennial Event*, *Ersan Mondtag*, *Margie Gillis Legacy Project*, among others. She graduated from the American Ballet Theatre and received her degree from The Juilliard School. She had the honor of performing a lead role in *Wind von West* in Tanztheater Wuppertal's 40th anniversary. Her own choreographies include *Hellerau is Female*, *WHOLE*, and a short film for the fashion brand Rentravage, among others. Daphne joined L.A. Dance Project in 2021.

### DAVID ADRIAN FREELAND, JR.

David Adrian Freeland, Jr. received his early dance training in Jacksonville, Florida and furthered his studies with The Juilliard School, Nashville Ballet, Atlanta Festival Ballet, and the Bates Dance Festival. He attended the Conservatory of Dance at SUNY Purchase College before being invited to join Ailey II. During this time, he performed seminal works by Alvin Ailey, Judith Jamison, Robert Battle, as well as new works by Troy Powell, Dwight Rhoden, and Jennifer Archibald, among others. In 2016, Freeland joined L.A. Dance Project where he has both created roles and danced in works by Benjamin Millepied, Kyle Abraham, Justin Peck, and Ohad Naharin, among others.

### SHU KINOUCHI

A native of Yokohama, Japan, Shu Kinouchi joined L.A. Dance Project in 2020. He has danced with Houston Ballet and Tulsa Ballet after training at Mayumi Kinouchi Ballet Studio, Hamburg Ballet School von John Neumeier, and American Ballet Theatre. Throughout his career, Shu has worked with world-class choreographers including Benjamin Millepied, Bobbi Jene Smith and Or Schraiber, Janie Taylor, Jessica Lang, Marcello Angelini, Stanton Welch, William Forsythe, Azure Barton, Ma Cong, Nicolo Fonte, and many others. He also creates original multimedia dance works which have been displayed at galleries in New York City.

### NAYOMI VAN BRUNT

Nayomi Van Brunt began her formal training at age nine with Atlanta Festival Ballet under Nicolas Pacana and Gregory Aaron. In high school, she started training at Atlanta Ballet's Centre for Dance Education under Sharon Story. She has danced with the Atlanta Ballet, New York Theatre Ballet, and Wonderbound, performing in works by Christopher Wheeldon, Val Caniparoli, Victor Quijada, Janie Taylor, Benjamin Millepied, and more. She has walked in Hermes women's FW21 runway show, danced in Richard Mille's *WITHIN*, modeled for Rodarte's FW21, danced for singer Remi Wolf on Jimmy Fallon's *Tonight Show*, and modeled for Everlane's "Releather" campaign. Nayomi joined L.A. Dance Project in 2019.

### AUDREY SIDES

Audrey Sides received early dance training at the Oakland Ballet School and Oakland School for the Arts before the San Francisco Ballet School. In 2019, she trained with the Hubbard Street Professional Program and in 2020 was a founding member of Little Fire Artist Collective. She worked with artists such as Daina Ashbee, Joshua Beamish, The Biting School, Alyssa Favero/VOLT24, and Eilish Shin-Culhane, while developing her own choreographic practice and training at Modus Operandi. While in Modus, Audrey performed new works by Shay Kuebler, Nicolas Ventura, b. Solomon, Brandon Alley, Yin Yue, and Zahra Shahab. Audrey joined the L.A. Dance Project in 2023.

**HOPE SPEARS**

Hope Spears was born in Thai Nguyen, Vietnam and then raised in West Palm Beach, Florida. This is where she began her pre-professional dance training. Spears then went on to graduate from the Alexander W. Dreyfoos School of the Arts in Florida. She recently graduated from George Mason University with her bachelor's degree in dance. While in attendance, she performed works by Micaela Taylor, Kyle Abraham, Shaun Boyle Darcy, Christopher d'Amboise, and Hope Boykin. She joined L.A. Dance Project in 2023.

**MARIO GONZALEZ**

Mario Gonzalez has been dancing, teaching, and choreographing professionally for the past ten years. He started dancing at the Marya Kennett School of Dance in Goshen, NY. Mario received his pre-professional training at Walnut Hill School for the Arts and went on to attain his BFA from the Conservatory of Dance at SUNY Purchase College. Currently, Mario is a company artist at Charlotte Ballet under the direction of Alejandro Cerrudo. He has previously danced with L.A. Dance Project, Visceral Dance Chicago, American Repertory Ballet, and the Merce Cunningham Trust.

**BRODIE WOLF**

Brodie Wolf is originally from the San Francisco Bay Area, where his training sparked his interest in choreography, performance, and dance education. His affinity for movement investigation led him to pursue a degree in dance at the USC Gloria Kaufman School of Dance. He has performed works by Ohad Naharin, Jiří Kylián, William Forsythe, and Kyle Abraham, among others. He is an alum of the School at Jacob's Pillow Contemporary Performance Ensemble where he collaborated on new creations with Sidra Bell, Rena Butler, and Antoine Vereecken from Studio Wayne McGregor. In 2023 he joined South Chicago Dance Theatre and since has performed in venues across the midwest and internationally.

**AIDAN TYSSEE**

Aidan Tyssee, originally from Redondo Beach, California, recently graduated from the USC Kaufman School with a degree in dance. He has danced for fourteen years, training in ballet, hip-hop, tap, lyrical, jazz, contemporary, modern, and more. He has performed pieces by the likes of Ohad Naharin, Jiří Kylián, and Justin Peck, as well as getting the chance to perform in new works created by Yue Yin, Dani Rowe, and other esteemed choreographers. He is passionate about the cinematic arts, persuading him to help star in and choreograph music videos and dance films.

**MARIROSA CRAWFORD**

Marirosa Crawford is a Miami native and Los Angeles based movement artist. She studied her craft extensively at New World School of the Arts and SUNY Purchase, where she worked with Doug Varone and Marcus Jarell Willis, and performed works by Martha Graham and Jose Limon. She has choreographed and performed her own solo work titled *measuring undercurrents* for Stomping Ground: Black Voices Show. She has also performed work by Chris Emile with the LA Philharmonic, as a dancer in Labrinth x Billie Eilish's "Never Felt So Alone" music video and Halle Bailey's "Angel." She is currently working with Volta Collective and is a primary dancer for Marcella Lewis.







## “...the most vital opportunity for early-career musicians in the country”

### Timothy Myers on an inspired new vision for the Spoleto Festival USA Orchestra



CURTIS BROWN

Following my appointment as music director of the Spoleto Festival USA Orchestra in September, I gleefully spent hours pouring over every bit of programming in the Festival's nearly 50 year history, soaking in a storied past of repertoire and performers, endeavoring to understand how the past would inform a vibrant future.

Concurrently, musicians in various orchestras I've since conducted enthusiastically approached me to share their past experiences in the Festival Orchestra, the vast repertoire they were given the opportunity to play, and how formative the experience was to their career. The Orchestra has a proud alumni base, to be sure, and many of them hold positions in the world's top orchestras.

These experiences helped inspire a new vision— to reposition the Spoleto Festival USA Orchestra as undisputedly the most vital opportunity for early-career musicians in the country, one that becomes a permanent part of their DNA, and they part of ours.

Each year the Spoleto Festival USA Orchestra is assembled anew, a herculean task spearheaded by Orchestra Manager Shawn Galvin, Associate Producer Philip Snyder, and many other indefatigable colleagues in the Producing department. For the 2024 Orchestra, we received a record-breaking 600 applications (a 45% increase over 2023) and heard them audition both in-person during a seven-city audition tour and via recordings. Following the auditions, we agonizingly narrowed it down to the approximately 90 musicians who are with us for the Festival, a diverse ensemble from across the United States and eight foreign countries.

Over the course of the Festival, the Orchestra engages in a

tremendously broad range of activity, one of the uniquenesses of the experience of a Festival Orchestra musician. During the 2024 Festival, the Orchestra performs in pit for the world premiere of Layale Chaker and Lisa Schlesinger's *Ruinous Gods* and Prokofiev's *Romeo & Juliet Suite* with the L.A. Dance Project, partners with the Festival Chorus for Haydn's *The Creation* and Aoife O'Donovan in a performance of her new album *All My Friends*, and performs two major symphonic programs including the world premiere cello concerto *Had To Be* by Nathalie Joachim featuring Seth Parker Woods, Mahler's vast Fifth Symphony, Beethoven's *Eroica* Symphony, and Shostakovich's Piano Concerto No. 1 with Festival favorite Inon Barnatan.

In addition to the Orchestra Fellows whom you see on stage or in the pit, this season we have two important new Fellow positions. Our inaugural Conducting Fellow is recent Curtis Institute graduate and Yannick Nézet-Séguin protégé Micah Gleason. Julia Jacobsen joins the Orchestra as the inaugural digital storytelling fellow, a content creator embedded within the Orchestra and tasked with telling the story of the ensemble and its role in the Festival from the inside out. We welcome you warmly as you join the journey that is the Spoleto Festival USA Orchestra. ■

*Timothy Myers is Music Director of the Spoleto Festival USA Orchestra and the Sarah and Ernest Butler Music Director at Austin Opera.*

# Mahler's Fifth

## Mahler and Joachim

CHARLESTON GAILLARD CENTER  
Martha and John M. Rivers Performance Hall

Saturday, June 1 at 7:30pm

Approximately 2 hours  
Performed with one intermission

Conductor Timothy Myers  
Spoleto Festival USA Orchestra

*Had to Be*  
Seth Parker Woods, *cello*

Nathalie Joachim (b. 1983)

WORLD PREMIERE

INTERMISSION

Symphony No. 5  
Part I  
1. Trauermarsch  
2. Stürmisch bewegt, mit größter Vehemenz  
Part II  
3. Scherzo  
Part III  
4. Adagietto  
5. Rondo-Finale

Gustav Mahler (1860–1911)

BOX OFFICE: 843.579.3100

Spoleto is proud to make this performance possible  
with support of the Charleston Gaillard Center.

Nathalie Joachim's *Had to Be* was co-commissioned for Seth Parker Woods by Spoleto Festival USA, Chautauqua Institution, The New York Philharmonic, and The Orchestre Métropolitain.

This performance is made possible in part through funds from the Spoleto Festival USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.



## Conductor's Note

Encoded in the DNA of the Spoleto Festival USA Orchestra and, the Festival as a whole is the juxtaposition of the old and new, a conversation between the canon and contemporary that often illuminates more similarities than polarities. Tonight's program exemplifies this promise, bringing together an enchanting world premiere with a tour-de-force cornerstone of musical history not performed at the Festival since 2006.

JOACHIM: HAD TO BE (2024)

Vocalist, flutist and composer Nathalie Joachim has distinguished herself as a keen storyteller and creator of connection, often drawing upon her Haitian heritage for inspiration, which informs a singular, evocative style. Tonight's world premiere at Spoleto Festival USA—a co-commission with the New York Philharmonic, Orchestre Métropolitain and Chautauqua Institution—folds Festival favorite Seth Parker Woods into Nathalie's first foray in composing for full orchestra and soloist. From the opening off-stage marching band (stylized by the composer's annotation that it should be "amateur" and "not too clean") *Had To Be* is a triptych of contrasts.

MAHLER: SYMPHONY NO. 5 (1904)

Though Mahler was certainly no stranger to writing demanding music for large forces, his vast Fifth Symphony manifests a fully-expressed composer unafraid of exploring the form of the symphony as developed by his Romantic predecessors. Referred to by scholar Arved Ashby as "Mahler at his most abstract and forward-looking, but at the same time his most ruthlessly dramatic," we also see the Festival Orchestra engaged in an astonishing range of expression that encompasses solos, small ensembles, distinct families of the orchestra, and the potent strength of the full ensemble. In the midst of the opening "Funeral March," a "vehement" second movement, a Scherzo of astonishing range and virtuosity and a blazing Finale, we also discover a startlingly personal glimpse into the composer's life through the famous Adagietto, sent to his new love interest and future wife, Alma, a wordless love letter.

—Timothy Myers



### TIMOTHY MYERS

Timothy Myers is one of America's most versatile conductors, engaging collaborators, and innovative purveyors of ideas. A frequent guest with leading opera companies and symphony orchestras, he is internationally acclaimed for his eloquence, energy, command, and unbridled curiosity across a wide range of repertoire and projects. In addition to the Spoleto Festival USA Orchestra, Myers serves as

the Sarah and Ernest Butler Music Director of Austin Opera, consistently recognized as one of the country's most forward-thinking opera companies. A leading voice on the topics of leadership and innovation, Myers has made recent speaking appearances at the SXSW Festival and Harvard Business School.



### SETH PARKER WOODS

Hailed by *The Guardian* for his "mature artistry and willingness to go to the brink," Grammy Award-nominated cellist, Seth Parker Woods, is a versatile artist and innovator across multiple genres. During the 2023-2024 season, Woods brings his autobiographical tour-de-force, *Difficult Grace*, to San Diego and Philadelphia. Woods has appeared with the Atlanta and Seattle Symphonies,

in chamber music with Hilary Hahn and pianist Andreas Haefliger, and with ensembles across Europe. A fierce advocate for contemporary arts, he has collaborated with a wide range of artists representing the classical, popular music, and visual art worlds, including his new music ensemble, Wild Up.



### NATHALIE JOACHIM

Nathalie Joachim is a Grammy-nominated performer and composer. The Haitian-American artist is hailed for being "a fresh and invigorating cross-cultural voice" (*The Nation*). Her creative practice centers an authentic commitment to storytelling and human connectivity while advocating for social change and cultural awareness, gaining her the reputation of being

"powerful and unpretentious." (*The New York Times*) Ms. Joachim is Assistant Professor of Composition at Princeton University and is regularly commissioned to write for orchestra, instrumental and vocal ensembles, dance, and interdisciplinary theater. Her landmark project, *Fanm d'Ayiti*, an evening-length work for flute, voice, string quartet and electronics, celebrates and explores her personal Haitian heritage and received a Grammy nomination for Best World Music Album.

### SPOLETO FESTIVAL USA ORCHESTRA

The Orchestra serves as a backbone to the Festival's programming, appearing in many different configurations as part of opera, symphonic, choral, chamber, and contemporary music performances, in addition to interdisciplinary presentations in dance and theater. Comprised of early career musicians, the Orchestra is formed each year through an extensive audition process. Alumni of the Orchestra can be found in orchestras throughout the world, including the Boston Symphony Orchestra, Chicago Symphony Orchestra, Concertgebouw Orchestra, LA Philharmonic, Metropolitan Opera Orchestra, Vienna Philharmonic, and many others.

# Beethoven’s Third

Beethoven, Shostakovich, and Esmail

CHARLESTON GAILLARD CENTER  
Martha and John M. Rivers Performance Hall

Wednesday, June 5 at 7:30pm

Approximately 1 hour, 30 minutes  
Performed without intermission

Conductor Timothy Myers  
Conducting Fellow Micah Gleason  
Spoleto Festival USA Orchestra

“Testament” from <i>Vishwas</i>	Reena Esmail (b. 1983)
Micah Gleason, <i>conductor</i> Bailey O'Donnell, <i>tabla</i>	
Concerto No. 1 for Piano, Trumpet, and Strings	Dmitri Shostakovich (1906–1975)
Inon Barnatan, <i>piano</i> Antonio Martí, <i>trumpet</i>	
Symphony No. 3, “Eroica” I. Allegro con brio II. Marcia funebre: Adagio assai III. Scherzo: Allegro vivace IV. Finale: Allegro molto	Ludwig van Beethoven (1770–1827)

Spoleto is proud to make this performance possible  
with support of the Charleston Gaillard Center.

This performance is made possible in part through funds from the  
Spoleto Festival USA Endowment, generously supported by  
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

## Conductor's Note

This evening's program has a unique distinction: though the timeline of compositions spans 212 years, all the works are Festival premieres.

### ESMAIL: TESTAMENT (2017)

The 2024 Chamber Composer-in-Residence, Reena Esmail inhabits a space where Indian and Western classical traditions are uniquely blended. *Testament* is the final movement from *Vishwas*, a three-movement work expressing the concept of fervent belief, or faith, in Hindi. In *Testament*, we hear a featured instrument that may very well also be making its festival debut, a pair of hand drums called the *tabla*, a primary percussion instrument in Hindustani classical music.

### SHOSTAKOVICH: PIANO CONCERTO NO. 1 (1933)

While his fellow countrymen Rachmaninoff and Tchaikovsky had largely turned the piano concerto into a sprawling symphony-like work with large orchestra, the intrepid Dmitri Shostakovich struck out in an entirely different direction. Written as a show piece for the composer himself, the first piano concerto is blissfully free of the political complexities that would soon cloud his life and work. Partnered with an equally virtuosic solo trumpet part, an unexpected, almost whimsical journey unfolds that pays homage to Shostakovich's early experience accompanying silent films, deftly encompassing Chaplin-esque chase scenes, hauntingly beautiful melodies, and ostentatious stride passages culminating in a breathless finish.

### BEETHOVEN: SYMPHONY NO. 3, "EROICA" (1805)

Amid deep depression over the persistent degradation of his hearing, Beethoven struck out to challenge, even obliterate, the expectations of early 19-century audiences and critics in composing his third symphony. Commonly referred to as the bridge between Classicism and Romanticism, *Eroica* met with divided opinion following its 1805 public premiere. A famed weekly music magazine reported "a daring, wild, fantasia, of inordinate length and extreme difficulty of execution. There is no lack of striking and beautiful passages in which the force and talent of the author are obvious; but, on the other hand, the work seems often to lose itself in utter confusion," while Beethoven's faithful pupil Ferdinand Ries proclaimed "...it is the greatest work Beethoven has yet written. He played it for me recently and I believe that heaven and earth will tremble when it's performed for the first time." From the towering E-flat chords that open the first movement to the triumphant Presto that closes the Finale, *Eroica* refuses to be unheard.

—Timothy Myers



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the Sarah and Ernest Butler Music Director of Austin Opera, consistently recognized as one of the country's most forward-thinking opera companies. A leading voice on the topics of leadership and innovation, Myers has made recent speaking appearances at the SXSW Festival and Harvard Business School.



### INON BARNATAN

"One of the most admired pianists of his generation" (*The New York Times*), Inon Barnatan has established a unique and varied career, equally celebrated as a soloist, curator, and collaborator. He is a regular soloist with many of the world's foremost orchestras and conductors and served as the inaugural artist-in-association of the New York Philharmonic for three seasons. In 2023,

Barnatan released his album, *Rachmaninoff Reflections*, offering some of the composer's most cherished works. Born in Tel Aviv, Barnatan started playing the piano at the age of three and made his orchestral debut at 11. He is a recipient of an Avery Fisher Career Grant and Lincoln Center's Martin E. Segal Award.



### ANTONIO MARTÍ

Antonio Martí has been Principal Trumpet with the Charleston Symphony Orchestra since May 2015. In 2022, Martí recorded a highly acclaimed album, *Spanish Journey*, showcasing little-known Spanish chamber music pieces. *Spanish Journey* was produced by Centaur Records and was the winner of two silver Global Music awards, as well as nominated for a Latin Grammy. Born in Valencia

Spain, Martí began playing music at eight years old and studied at the Tenerife Superior Conservatory and Mannes College of Music. Martí has performed with the New York Philharmonic, Madrid Symphony Orchestra, Japan Philharmonic, Tokyo Symphony Orchestra, La Laguna Chamber Orchestra, and others.

### SPOLETO FESTIVAL USA ORCHESTRA

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Phenotypic Recordings is the  
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2024 Chamber Music Series.



PETER MUELLER

# Bank of America Chamber Music

Violin	Benjamin Beilman
	Owen Dalby
	Grant Houston
	Alexi Kenney
	Geneva Lewis
	Livia Sohn
Violin/Viola	Gabriela Díaz
Viola	Ayane Kozasa
	Lesley Robertson
	Masumi Per Rostad
Cello	Christopher Costanza
	Sterling Elliott
	Raman Ramakrishnan
	Paul Wiancko
Double Bass	Lizzie Burns
Piano	Inon Barnatan
	Pedja Mužijević
	Amy Yang
Clarinet	Todd Palmer
Percussion	Ian Rosenbaum
Voice	Karim Sulayman
	Sarah Shafer

## DOCK STREET THEATRE

Friday, May 24 at 1:00pm

Saturday, May 25–Sunday, June 9 at 11:00am and 1:00pm

Approximately 1 hour, 15 minutes

Performed without intermission

## CONVERSATIONS WITH

Tuesday, June 4 at 3:00pm

Host and CBS News correspondent  
Martha Teichner interviews  
Director of Chamber Music Paul Wiancko  
at the Dock Street Theatre.



Sponsored by Bank of America.

Additional support provided by The Robert and Janice McNair Foundation.

The following musicians' participation  
is generously sponsored by the individuals listed below:  
Sterling Eliot, Raman Ramakrishnan, Reena Esmail, Lizzie Burns and  
Ian Rosenbaum are sponsored by Erica Pascal and Michael Hostetler;  
Ayane Kozasa is sponsored by Judith Green and Dr. Michael Fritz;  
Inon Barnatan and Todd Palmer are sponsored by Miriam DeAntonio, M.D.

This series is supported in part by Dr. Martin Morad.

This series is made possible in part through funds from the  
Spoleto Festival USA Endowment, generously supported by  
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

# Celebrating and exploring this golden age of chamber music

## Paul Wiancko on the 2024 program

There have been many golden ages throughout the history of chamber music, and we are now riding the crest of yet another. This season, we celebrate and explore the current golden age of chamber music through a wide lens. The oldest piece on the docket—a haunting, monophonic, medieval plainchant composed by Benedictine abbess Hildegard von Bingen shortly before her death in 1179—opens Program IV. We then leap 830 years forward into the sound world of Andy Akiho’s “21” for cello, percussion, and electronics, a work which establishes its own monophonic foundation before revealing its roots in traditional Trinidadian Soca rhythms.

As a curator, to discover a small parcel of common ground between Hildegard and Akiho is a rush, even if there’s no logical—or musicological—explanation for it. When I experience their music back-to-back, something inside me awakens, and I am left with a deeper appreciation for both as well as a desire to share that feeling with others.

With centuries of incredible music at our fingertips and unparalleled access to information, art, history, technology, and music-making tools, there are more composers writing chamber music today than ever before—each searching for something, and in the process, deepening our collective understanding of the world and of each other. One such composer has already had a profound impact on the world of music and joins us this season as the chamber music series’ composer-in-residence—Reena Esmail. Reena has created her own world between Indian and Western classical traditions, and we are delighted to present several of her works this year, including the world premiere of her new string quartet.

But first, we kick things off with our beloved friends Owen Dalby, Lesley Robertson, and Chris Costanza from the St.



PETER FRANK EDWARDS

Lawrence String Quartet, violinists Livia Sohn and Alexi Kenney, violist Ayane Kozasa, pianist Pedja Mužijević, and cellist Raman Ramakrishnan. We’ll bask in the seaside soundscapes of Angélica Negrón’s *Marejada* before plunging into Schubert’s glorious cello quintet. Program III, dubbed “The Spoleto Chamber Songbook,” Gabriella Smith’s The Who-inspired masterpiece *Carrot Revolution* gives way to a cutting-edge 17th century sonata by Isabella Leonarda, a handful of decadent Fritz Kreisler tunes, and Florence Price’s poignant reimaginings of spirituals and folk songs such as “Cavalry,” “Clementine,” and “Swing Low Sweet Chariot.”

Soon after, we’ll be joined by two shining stars of the opera world, both featured in Spoleto’s production of *Ruinous Gods*. Tenor Karim Sulayman will perform Jonathan Dove’s heart-wrenching epic “In Damascus,” and soprano Sarah Shafer will join Inon, Geneva, and me to perform timeless music by Clara Schumann and Reena Esmail. Throughout the festival, we will enjoy an influx of world-class artists, including pianists Amy Yang and Inon Barnaton, violinists Ben Beilman, Geneva Lewis, and Grant Houston, violists Gabriela Díaz and Masumi Per Rostad, cellist Sterling Elliot, bassist Lizzie Burns, percussionist Ian Rosenbaum, and clarinetist Todd Palmer.

From J.S. Bach’s most beloved Harpsichord Concerto and Maurice Ravel’s showstopper of a piano trio to music by modern-day icons Jessie Montgomery, John Adams, and Viet Cuong, we are in for treat after treat this season.

I can’t wait to share the experience with you. ■

*Composer and cellist Paul Wiancko is the Charles E. and Andrea L. Volpe Director of Chamber Music at Spoleto Festival USA.*



**PROGRAM I** May 24, 1:00pm; May 25, 11:00am & 1:00pm**Three Parts Upon a Ground**

Henry Purcell (1659–1695)

Owen Dalby, *violin*; Alexi Kenney, *violin*; Livia Sohn, *violin*; Paul Wiancko, *cello*; Pedja Mužijević, *harpsichord***Mata-Au**

Salina Fisher (b. 1993)

Alexi Kenney, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello***Requiem**

David Popper (1843–1913)

Christopher Costanza, *cello*; Raman Ramakrishnan, *cello*; Paul Wiancko, *cello*; Pedja Mužijević, *piano***Piano Quartet No. 1 in G minor, K 478**

Wolfgang Amadeus Mozart (1756–1791)

Livia Sohn, *violin*; Lesley Robertson, *viola*; Raman Ramakrishnan, *cello*; Pedja Mužijević, *piano**The May 24 at 1:00pm performance of Program I has been endowed through the generous support of Ann and Andrew Barrett.***PROGRAM II** May 26, 11:00am & 1:00pm; May 27, 11:00am**Marejada**

Angélica Negrón (b. 1981)

Alexi Kenney, *violin*; Livia Sohn, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello***Cello Quintet in C Major, D. 956**

Franz Schubert (1797–1828)

Owen Dalby, *violin*; Livia Sohn, *violin*; Lesley Robertson, *viola*; Christopher Costanza, *cello*; Raman Ramakrishnan, *cello**The May 26 at 1:00pm performance of Program II has been endowed through the generous support of Ann and Michael Tarwater.***PROGRAM III** May 27, 1:00pm; May 28, 11:00am & 1:00pm**Carrot Revolution**

Gabriella Smith (b. 1991)

Alexi Kenney, *violin*; Owen Dalby, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello***Sonata Duodecima**

Isabella Leonarda (1620–1704)

Alexi Kenney, *violin*; Raman Ramakrishnan, *cello*; Pedja Mužijević, *harpsichord***Four Songs for Piano Trio**

Fritz Kreisler (1875–1962)

Livia Sohn, *violin*; Christopher Costanza, *cello*; Pedja Mužijević, *piano***Five Folksongs in Counterpoint**

Florence Price (1887–1953)

Owen Dalby, *violin*; Livia Sohn, *violin*; Lesley Robertson, *viola*; Paul Wiancko, *cello***PROGRAM IV** May 29, 11:00am & 1:00pm; May 30, 11:00am**Violin Sonata No. 1, Op. 105**

Robert Schumann (1810–1856)

Alexi Kenney, *violin*; Amy Yang, *piano***Homage to a Mixtape: Selections by C.P.E. Bach, George Crumb, and Henry Cowell**Pedja Mužijević, *piano***String Quartet in G minor, Op. 10**

Claude Debussy (1862–1918)

Benjamin Beilman, *violin*; Livia Sohn, *violin*; Masumi Per Rostad, *viola*; Raman Ramakrishnan, *cello**The May 29 at 11:00am performance of Program IV is dedicated in loving memory of Mary and Marion Field.*

**PROGRAM V** May 30, 1:00pm; May 31, 11:00am & 1:00pm

**Piano Trio No. 3 in C minor, Op. 1, No. 3**

Amy Yang, *piano*; Benjamin Beilman, *violin*; Raman Ramakrishnan, *cello*

Ludwig van Beethoven (1770–1827)

**In Damascus**

Karim Sulayman, *tenor*; Alexi Kenney, *violin*; Benjamin Beilman, *violin*; Masumi Per Rostad, *viola*; Paul Wiancko, *cello*

Jonathan Dove (b. 1959)

**Lullaby**

Pedja Mužijević, *piano*

Valentin Silvestrov (b. 1937)

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**PROGRAM VI** June 1, 11:00am & 1:00pm; June 2, 11:00am

**Columba aspexit**

Benjamin Beilman, *violin*; Livia Sohn, *violin*; Masumi Per Rostad, *viola*; Paul Wiancko, *cello*

Hildegard von Bingen (1098–1179)  
arr. Alex Fortes (b. 1985)

**21**

Ian Rosenbaum, *percussion*; Paul Wiancko, *cello*

Andy Akiho (b. 1979)

**Jhula Jhule for Clarinet and Piano**

Todd Palmer, *clarinet*; Amy Yang, *piano*

Reena Esmail (b. 1983)

**Shaker Loops**

Geneva Lewis, *violin*; Benjamin Beilman, *violin*; Livia Sohn, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*; Sterling Elliott, *cello*; Lizzie Burns, *double bass*

John Adams (b. 1947)

*The June 1 at 1:00pm performance of Program VI has been endowed through the generous support of Gary and Mary Becker.*

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**PROGRAM VII** June 2, 1:00pm; June 3, 11:00am & 1:00pm

**Nocturne and Cortege**

Todd Palmer, *clarinet*; Pedja Mužijević, *piano*

Lili Boulanger (1893–1918)

**Mother and Child**

Sterling Elliott, *cello*; Pedja Mužijević, *piano*

William Grant Still (1895–1978)

**Double Happiness**

Ian Rosenbaum, *percussion*; Amy Yang, *piano*

Christopher Cerrone (b. 1984)

**String Quartet No. 2, Op. 13**

Benjamin Beilman, *violin*; Livia Sohn, *violin*; Masumi Per Rostad, *viola*; Sterling Elliott, *cello*

Felix Mendelssohn (1809–1847)

**PROGRAM VIII** June 4, 11:00am & 1:00pm; June 5, 11:00am**Battalia á 10**

Heinrich Biber (1644–1704)

Geneva Lewis, *violin*; Grant Houston, *violin*; Benjamin Beilman, *violin*; Livia Sohn, *violin*; Gabriela Díaz, *viola*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*; Sterling Elliott, *cello*; Lizzie Burns, *double bass*; Amy Yang, *piano*

**Varied Trio**

Lou Harrison (1917–2003)

Ian Rosenbaum, *percussion*; Benjamin Beilman, *violin*; Pedja Mužijević, *piano*

**Three Lieder, Op. 12**

Clara Schumann (1819–1896)

Sarah Shafer, *soprano*; Inon Barnatan, *piano*

**Who makes a clearing**

Reena Esmail (b. 1983)

Sarah Shafer, *soprano*; Geneva Lewis, *violin*; Paul Wiancko, *cello*

**Waltz & Romance for Piano Six Hands**

Sergei Rachmaninoff (1873–1943)

Amy Yang, *piano*; Pedja Mužijević, *piano*; Inon Barnatan, *piano*

**PROGRAM IX** June 5, 1:00pm; June 6, 11:00am & 1:00pm**Suite for Clarinet, Violin, and Piano, Op. 157b**

Darius Milhaud (1892–1974)

Todd Palmer, *clarinet*; Grant Houston, *violin*; Inon Barnatan, *piano*

**String Quartet****WORLD PREMIERE**

Reena Esmail (b. 1983)

Gabriela Díaz, *violin*; Geneva Lewis, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*

**Piano Quartet in E-flat Major, Op. 47**

Robert Schumann (1810–1856)

Livia Sohn, *violin*; Ayane Kozasa, *viola*; Sterling Elliott, *cello*; Pedja Mužijević, *piano*

**PROGRAM X** June 7, 11:00am & 1:00pm; June 8, 11:00am**Harpsichord Concerto No. 5, BWV 1056**

Johann Sebastian Bach (1685–1750)

Grant Houston, *violin*; Gabriela Díaz, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*; Lizzie Burns, *double bass*; Pedja Mužijević, *harpsichord*

**Allemande pour Tout le Monde**

Kenji Bunch (b. 1973)

Gabriela Díaz, *violin*; Grant Houston, *violin*; Lizzie Burns, *double bass*; Paul Wiancko, *cello*; Ayane Kozasa, *viola*

**Blue Bourrée**

Michi Wiancko (b. 1976)

Gabriela Díaz, *violin*; Grant Houston, *violin*; Lizzie Burns, *double bass*; Paul Wiancko, *cello*; Ayane Kozasa, *viola*

**Yann's Flight**

Shawn Conley (b. 1983)

Gabriela Díaz, *violin*; Grant Houston, *violin*; Lizzie Burns, *double bass*; Paul Wiancko, *cello*; Ayane Kozasa, *viola*

**Piano Trio in A minor**

Maurice Ravel (1875–1937)

Geneva Lewis, *violin*; Sterling Elliott, *cello*; Inon Barnatan, *piano*

The June 8 at 11:00am performance of Program X has been endowed through the generous support of Deborah Chalsty.



**PROGRAM XI** June 8, 1:00pm; June 9, 11:00am & 1:00pm

**Strum**

Jessie Montgomery (b. 1981)

Gabriela Díaz, *violin*; Grant Houston, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*; Lizzie Burns, *double bass*

**Sonata for Clarinet and Piano**

Leonard Bernstein (1918–1990)

Todd Palmer, *clarinet*; Pedja Mužijević, *piano*

**Next Week's Trees**

Viet Cuong (b. 1990)

Ian Rosenbaum, *percussion*; Paul Wiancko, *cello*

**Quartet for Violin, Viola, Cello, and Double Bass: I**

Mark O'Connor (b. 1961)

Geneva Lewis, *violin*; Ayane Kozasa, *viola*; Sterling Elliott, *cello*; Lizzie Burns, *double bass*

**Tegere Tulon: I. Funtukuru**

Hawa Kassé Mady Diabaté (1949–2018)

Livia Sohn, *violin*; Geneva Lewis, *violin*; Grant Houston, *violin*; Gabriela Díaz, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*; Sterling Elliott, *cello*; Lizzie Burns, *double bass*

**La Follia Variations**

Francesco Geminiani (1687–1762)

arr. Michi Wiancko (b. 1976)

Livia Sohn, *violin*; Geneva Lewis, *violin*; Grant Houston, *violin*; Gabriela Díaz, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*; Sterling Elliott, *cello*; Lizzie Burns, *double bass*; Ian Rosenbaum, *percussion*



### PAUL WIANCKO

Paul Wiancko is an acclaimed composer and cellist of the internationally-celebrated Kronos Quartet and founding member of the quartet-collective “dream group” (*The New York Times*) Owls. *The Washington Post* describes Wiancko as “a restless and multifaceted talent who plays well with others” – a reference to his extensive collaborations with artists like Max Richter, Chick Corea, and Norah

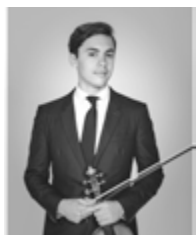
Jones. Wiancko has composed works for the St. Lawrence String Quartet, Kronos Quartet, Aizuri Quartet, Parker Quartet, Attacca Quartet, Alisa Weilerstein, and many others. His first appearance at Spoleto was as the composer-in-residence in 2019. He is making his debut as Director of Chamber Music for Spoleto Festival USA at this year’s Festival.



### INON BARNATAN

“One of the most admired pianists of his generation” (*The New York Times*), Inon Barnatan has established a unique and varied career, equally celebrated as a soloist, curator, and collaborator. He is a regular soloist with many of the world’s foremost orchestras and conductors and served as the inaugural artist-in-association of the New York Philharmonic for three seasons. In 2023,

Barnatan released his album, *Rachmaninoff Reflections*, offering some of the composer’s most cherished works. Born in Tel Aviv, Barnatan started playing the piano at the age of three and made his orchestral debut at 11. He is a recipient of an Avery Fisher Career Grant and Lincoln Center’s Martin E. Segal Award.



### BENJAMIN BEILMAN

Benjamin Beilman is a leading violinist of his generation. He has won international praise for his passionate performances and deep rich tone which the *Washington Post* called “mightily impressive”, and *The New York Times* described as “muscular with a glint of violence”. In April 2022, Beilman became one of the youngest artists appointed to the Curtis Institute of Music faculty. In recent

seasons, Beilman’s commitment to and passion for contemporary music has led to new works written for him by Frederic Rzewski and Gabriella Smith. Beilman studied at the Curtis Institute of Music and played the “Ysaÿe” Guarneri del Gesù from 1740, on loan from the Nippon Music Foundation.



### LIZZIE BURNS

Lizzie Burns is a bassist and chamber musician who performs in Chamber Orchestras, Continuo Sections, Rhythm Sections, and New Music Ensembles worldwide. She is a member of The Knights and A Far Cry, has given dozens of world premieres, and performs with The Chamber Music Society of Lincoln Center. As an experienced historical bassist, she performs with the Handel

and Haydn Society, Tafelmusik Baroque, and the Trinity Baroque Orchestra. She has recorded for major record labels including Sony Masterworks, Deutsche Grammophon, Naxos, New Amsterdam, and Nonesuch. Lizzie serves on the faculty of the Hartt School of Music, Mannes Conservatory, and Montclair State University.



### CHRISTOPHER COSTANZA

Christopher Costanza enjoys a variety of interests and passions, among them are running, cooking, and passenger rail-related pursuits. He finds running a perfect opportunity to explore the unique locales he visits during his extensive travels. As a runner, he has completed several full and half marathons as well as 5K and 10K races. Costanza’s cooking interests and skills revolve around a plant-

based diet and are focused on local, organic, and seasonal ingredients. Costanza has performed throughout the world as a soloist and chamber musician.



### OWEN DALBY

Praised as “dazzling” (*The New York Times*) and “a fearless and inquisitive violinist” (*San Francisco Classical Voice*), Owen Dalby leads a rich musical life as a soloist, chamber musician, and educator. Dalby made his debut as a member of the St. Lawrence String Quartet (SLSQ) at Spoleto Festival USA in 2015 and has appeared annually ever since. Dalby is artist-in-residence at Stanford University.

Prior to joining the SLSQ, Dalby lived in New York City, where he was a co-founder of Decoda, the affiliate ensemble of Carnegie Hall. Dalby is co-artistic director of Noe Music, a renowned chamber music series in San Francisco. He performs on the “Fetzer” Stradivarius made in Cremona in 1694.



### GABRIELA DÍAZ

2024 will be Gabriela Díaz’s second appearance at Spoleto Festival USA. A cancer survivor, Díaz is committed to supporting cancer research and treatment as a musician, bringing music to cancer units throughout Boston. Díaz is a member of the International Contemporary Ensemble, Winsor Music, A Far Cry, Castle of our Skins, and plays regularly with other chamber music ensembles

throughout the United States. Her recording of Lou Harrison’s *Suite for Violin and American Gamelan* was highlighted in *The New York Times* article “5 Minutes That Will Make You Love Classical Music”.



### STERLING ELLIOT

Acclaimed for his stellar stage presence and joyous musicianship, cellist Sterling Elliot is a 2021 Avery Fisher Career Grant recipient and winner of the Senior Division of the 2019 National Sphinx Competition. Elliot has appeared with major orchestras such as the Philadelphia Orchestra, the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Los Angeles Philharmonic,

the Detroit Symphony, and the Dallas Symphony among others. Sterling is pursuing an Artist Diploma at the Juilliard School following completion of his Master of Music and undergraduate degrees at Juilliard. He performs on a 1741 Gennaro Gagliano cello on loan in partnership with the Sphinx Organization.



#### REENA ESMAIL

Reena Esmail works between the worlds of Indian and Western classical music and brings communities together through the creation of equitable musical spaces. Esmail holds degrees from The Juilliard School and the Yale School of Music. A resident of Los Angeles, Esmail is the 2025 Swan Family artist-in-residence with Los Angeles Master Chorale and was the 2021

composer-in-residence with Seattle Symphony. She is a co-founder and artistic director of Shastra, a non-profit organization that promotes the creation of cross-cultural music connecting the musical traditions of India and the West.



#### GRANT HOUSTON

Grant Houston connects with listeners through performances of unbridled energy and emotional magnetism. Particularly devoted to chamber music, his recent appearances include the festivals of Ravinia, Norfolk, and Moritzburg; with debuts this summer at the festivals of Great Lakes, Grand Canyon, and Spoleto Festival USA. In addition, Houston has recently appeared at the Chamber

Music Society of Central Virginia, Artist Series Concerts of Sarasota, Martha's Vineyard Chamber Music Society, Monadnock Music, Wellesley Chamber Players, and many more. He can often be heard in recitals with Trio Gaia, a piano trio founded in 2018. Grant performs on a 1757 Michelangelo Bergonzi violin on loan.



#### ALEXI KENNEY

Violinist Alexi Kenney has forged a career that defies categorization by following his interests, intuition, and heart. Kenney has performed as soloist with the Cleveland Orchestra, the San Francisco, Dallas, Pittsburgh, and Detroit symphonies; in recital at Wigmore Hall, Carnegie Hall, Cal Performances, and the Phillips Collection; and as chamber musician at the Marlboro Music

Festival and the Chamber Music Society of Lincoln Center. Alexi is a founding member of Owls, an inverted quartet hailed as a "dream group" by *The New York Times*. The Avery Fisher Career Grant recipient and graduate of the New England Conservatory is set to release his debut solo album, *Shifting Ground*, in June 2024.



#### AYANE KOZASA

Hailed for her "magnetic, wide-ranging tone" (*Philadelphia Inquirer*), Primrose International Viola Competition winner Ayane Kozasa is a founding member of the Grammy-nominated Aizuri Quartet, and recipient of the 2022 Cleveland Quartet Award. She is also a member of Owls, an inverted quartet with violinist Alexi Kenney and cellists Gabriel Cabezas and Paul Wiancko, who share an

uncommonly fierce creative spirit, weaving together new compositions with original arrangements of music. Her love for chamber music has led to collaborations with artists such as Norah Jones, Wilco, and Nobuko Imai. Currently, she is on the viola faculty at the University of Cincinnati College-Conservatory of Music.



#### GENEVA LEWIS

New Zealand-born violinist Geneva Lewis has been lauded for the "remarkable mastery of her instrument" (*Classical Voice North Carolina*) and hailed as "clearly one to watch" (*Musical America*). Named a BBC New Generation Artist (2022-24), she is also the recipient of a 2022 Borletti-Buitoni Trust Award and a 2021 Avery Fisher Career Grant. She was Grand Prize winner of the 2020 Concert

Artists Guild Competition, winner of Kronberg Academy's Prince of Hesse Prize (2021), Musical America's New Artist of the Month (June 2021), a Performance Today Young Artist-in-Residence, and a Young Classical Artists Trust Concordia Artist. Geneva currently performs on a composite violin by Giovanni Battista Guaragnini, c. 1776 on loan from a Charitable Trust.



#### PEDJA MUŽIJEVIĆ

Pianist and curator Pedja Mužijević has performed in solo recitals, with orchestras, in chamber music, and for dance and theater on five continents. He has performed internationally from Carnegie Hall, Bunka Kaikan, and Barbican to Paris Opera and Teatro Colón. Mužijević has played at Mostly Mozart, Spoleto Festival USA, Holland Festival, Melbourne International Arts Festival, and Lucerne

Festival. Mužijević is the artistic administrator at Baryshnikov Arts Center in New York and artistic advisor at Tippet Rise Art Center in Montana. He also directs workshops at the Verbier Festival Academy and Banff Centre where he explores concert as a format and how it can be more relevant today.



#### TODD PALMER

Todd Palmer is a three-time Grammy nominee and has appeared as a soloist, recitalist, chamber music collaborator, educator, arranger, and presenter in a variety of musical endeavors around the world. He has appeared with many orchestras including those of Houston, Atlanta, St. Paul, Cincinnati, Montréal, BBC Scotland, Santa Fe Chamber; and has given recital performances at Weill Hall and the 92nd

Street Y in New York City, the Kennedy Center in Washington D.C., and Suntory Hall in Tokyo. He has recorded works by Osvaldo Golijov, Ricky Gordon, David Bruce, and others. His Broadway credits include *South Pacific*, *The King & I*, *Les Misérables*, *Sunset Boulevard*, *My Fair Lady*, and *Sweeney Todd*.



#### RAMAN RAMAKRISHNAN

Cellist Raman Ramakrishnan enjoys performing chamber music, old and new, around the world. For two decades, as a founding member of the Horszowski Trio and the Daedalus Quartet, he has toured extensively through North and South America, Europe, and Asia, and recorded for Bridge Records and Avie Records, including, most recently, the complete piano trio of Robert Schumann. Mr.

Ramakrishnan is currently an artist member of the Boston Chamber Music Society and is on the faculty of the Bard College Conservatory of Music. As a guest member of Yo-Yo Ma's Silk Road Ensemble, he has performed in New Delhi and Agra, India, and Cairo, Egypt. He plays a Neapolitan cello made by Vincenzo Jorio in 1837.





### LESLEY ROBERTSON

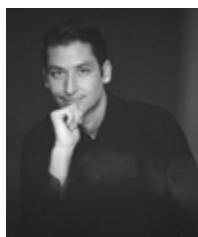
Lesley Robertson has performed across the globe for 33 years with the internationally celebrated St. Lawrence String Quartet. Robertson makes her home at Stanford University where, along with her St. Lawrence colleagues, she directs the chamber music program and spearheads SLSQ's Emerging String Quartet Program and annual Chamber Music Seminar. A graduate of the Curtis Institute of Music, The Juilliard School, and a degree holder from the University of British Columbia, Robertson has recorded widely and served on the juries of the Banff, Melbourne, Geneva, and Wigmore International String Quartet Competitions. Lesley is thrilled to be celebrating 25 years at Spoleto Festival USA.



### IAN ROSENBAUM

Praised for his "spectacular performance" (*Wall Street Journal*) and his "unfailing virtuosity" (*Chicago Tribune*), the Grammy-nominated percussionist has developed a musical breadth far beyond his years. As a passionate advocate for contemporary music, Rosenbaum has premiered over one hundred new chamber and solo works. In 2012, Rosenbaum joined the Chamber

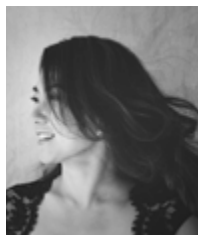
Music Society of Lincoln Center's Bowers Program as only the second percussionist selected in their history. Rosenbaum is a founding member of Sandbox Percussion and is on faculty at the Mannes School of Music and the University of Missouri - Kansas City.



### MASUMI PER ROSTAD

Grammy Award-winning Japanese-Norwegian violist, Masumi Per Rostad is an in-demand soloist, chamber musician, and teacher. In 2017, he was appointed to the faculty of the Eastman School of Music. His 2023- 2024 highlights include concerto appearances with the Virginia Symphony Orchestra, Los Angeles Chamber Orchestra, The Knights, Grant Park Symphony Orchestra, and

numerous festivals. He received his Bachelor and Master of Music degrees at The Juilliard School. As a former member of the Pacifica Quartet, Rostad has recorded and concertized extensively. Rostad maintains a YouTube channel and produces videos about music and musicians. His Amati viola was crafted in Cremona, Italy, in 1619.



### LIVIA SOHN

Hailed by *Opus Magazine* as "a stunning musician," Livia Sohn has performed widely on the international stage as concerto soloist, recitalist, and festival guest artist in North America, Europe, and Asia. Sohn began playing violin at age five and gave her first public performance at age eight. At thirteen, she won first prize in the Yehudi Menuhin International Violin Competition. She attended

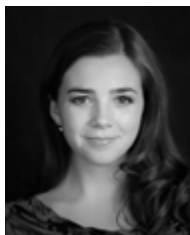
the Juilliard Pre-College from the age of seven and began her studies with Dorothy DeLay and Hyo Kang. She continued under their tutelage at The Juilliard School, where she also studied chamber music with the legendary Felix Galamir. Sohn makes her home in the Bay Area with her sons Jack and Ellis.



### AMY YANG

A "jaw-dropping pianist who steals the show...with effortless finesse" (*Washington Post*), pianist Amy Yang has performed across the globe alongside numerous symphonies and world-renowned musicians. Ms. Yang's energetic exploration of contemporary voices has brought forth world premieres of music by Caroline Shaw, Richard Danielpour, Paul Wiancko, and many other ground-

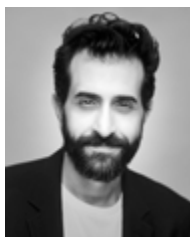
breaking composers. Yang has recorded extensively, including her solo album, *Resonance*, a world premiere recording of piano music by Ezra Laderman, and a world premiere recording of Michael Hersch's *I hope we get a chance to visit soon*, amongst others.



### SARAH SHAFER

American soprano Sarah Shafer, lauded by *Opera News* and the *Philadelphia Inquirer*, actively appears on the leading operatic and concert stages across the world. Shafer has appeared at Opera Philadelphia as Iris in *Semele*, Cupid in John Blow's *Venus and Adonis* with Opera Lafayette, and the roster of the Metropolitan Opera in *Le nozze di Figaro*. Continuing her concert career, Shafer

is excited to appear with Atlanta Symphony Orchestra singing Mozart's *Exsultate Jubilate* and Mahler's Symphony No. 4, Schumann's *Das Paradies und die Peri* with the Cincinnati Symphony, a concert entitled Emerging Voices with the Philadelphia Chamber Music Society, and many other upcoming engagements.



### KARIM SULAYMAN

Internationally acclaimed Lebanese American tenor Karim Sulayman returns to Spoleto after debuting with his original production, *Unholy Wars*, in 2022. Recent seasons include leading roles at the Royal Opera House, Drottningholms Slottsteater, Opera Philadelphia, Teatro Comunale di Bolzano e Trento, and the Aldeburgh Festival. He has appeared in recital at Carnegie Hall, Wigmore Hall, Ravinia and

Schleswig-Holstein Festivals, and recently performed with the Chicago, Pittsburgh, New World, and National Symphony Orchestras. Sulayman's debut album, *Song of Orpheus*, awarded him a Grammy in 2019, and his latest album, *Broken Branches*, saw him nominated for the same award in 2024.





## SUPPORT THE FESTIVAL

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BOX OFFICE: 843.579.3100

*Yo-Yo Ma at the inaugural Spoleto Festival USA,  
performing at the Dock Street Theatre.*

TOM SPAIN / THE POST AND COURIER

# “It was one of the most exciting times of my life”

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Yo-Yo Ma’s appearance at this Festival is a homecoming of sorts

## ONE OF THE MANY ILLUSTRIOUS ARTISTS WHO PERFORMED

at Spoleto Festival USA early in their careers, Yo-Yo Ma is making his sixth Festival appearance this season and his first since 1986. To celebrate the festival’s enduring legacy in cultivating artistic giants, let’s look back at Yo-Yo Ma’s Spoleto history.

### Chamber Music Series Performer (1977-1979)

Shortly after graduating from Harvard University, Ma joined the inaugural Spoleto Festival USA’s first chamber music ensemble, developed by Charles Wadsworth as a platform for brilliant young artists. Much like today’s format, the chamber music concerts were performed daily in the Dock Street Theatre for multiple days throughout the festival.

“It was one of the most exciting times of my life,” Ma recalled of his first experiences at the Festival.

Yo-Yo Ma returned to participate in the chamber music program the following Festival in 1978, performing alongside his longtime friend, pianist Emanuel Ax, whom he met at Juilliard when he was 15. In 1979, his third consecutive Festival, Ma performed in the Chamber music series alongside Jaime Laredo, who often performed in a quartet with Ma and Ax.

“As a young person, you’re thrown in with a group of fantastic musicians, and you’re forming lasting friendships in this impossibly romantic environment. And because we played concerts every day, we did so many pieces. That was an incredible part of the experience. Charleston and Marlboro (the Vermont chamber music festival run by Rudolf Serkin)—those were the two places where I experienced many of the great chamber works for the first time.”

### Recital with Emanuel Ax (1982)

In 1982, Ma returned to the Festival after a two-year hiatus with pianist Emanuel Ax. Both Ma and Ax’s careers had taken off since their first visits to Spoleto, and this year they returned not as part of the chamber ensemble, but to perform a joint recital at the Gaillard.

The program featured Beethoven’s Sonata No. 2, in G minor, Op. 5, which they would record and release the same year, as well as Chopin’s Cello Sonata in G minor, Op. 65, and Brahms Cello Sonata No. 2 in F major, Op. 99. One year later, Ma first recorded and released the Bach cello suites.

### Tenth Festival Gala Celebrating Gian Carlo Menotti’s 75th Birthday (1986)

In 1986, Ma participated in the Festival finale gala, celebrating the 75th birthday of founder and artistic director Gian Carlo Menotti and Spoleto Festival USA’s 10th season at the Gaillard Auditorium. The same year, Ma would participate in a documentary on Menotti, *Gian Carlo Menotti: The Musical Magician*.

### Ma returns to Spoleto (2024)

For the first time in nearly four decades, Yo-Yo returns to Spoleto with his rich artistry and a new perspective on the great questions of life and art. Drawing upon his five-year, six-continent journey performing Bach’s cello suites and reflecting on culture’s role in society, Ma will premiere a new program that melds conversation and performance, and urges vital questions. Again, at Spoleto, Mr. Ma will make history. ■





# An Evening with Yo-Yo Ma

with special guests

Angélique Kidjo

Jeremy Dutcher

and

Christian Sands, Keyboard

Magatte Sow, Percussion

In June 2023, Yo-Yo Ma played the final notes of Bach's Cello Suites in Nairobi. They marked the end of a five-year, six-continent journey, a search for answers to the questions that have in many ways defined his career: What is culture's role in society? How can culture help us imagine and build a better future?

Tonight, Yo-Yo is joined by two friends he met along the way, visionary artists whose generosity and perspective have guided him towards hope. Together, Yo-Yo Ma, Angélique Kidjo, and Jeremy Dutcher call on us to contemplate the great questions of life and art: What has brought us here? And where will we choose to go next?



## YO-YO MA

Yo-Yo Ma's multi-faceted career is testament to his belief in culture's power to generate trust and understanding. He began *Our Common Nature*, a cultural journey to celebrate the ways that nature can reunite us in pursuit of a shared future. Among his many roles, he is a United Nations Messenger of Peace, the first artist ever appointed to the World Economic Forum's board of trustees, a member

of the board of Nia Tero and the founder of the global music collective Silkroad.

His discography of more than 120 albums (including 19 Grammy Award winners) ranges from iconic renditions of the Western classical canon to recordings that defy categorization. He has received numerous awards, including the Avery Fisher Prize, the National Medal of the Arts, the Presidential Medal of Freedom and Kennedy Center Honors. He has performed for nine American presidents, most recently on the occasion of President Biden's inauguration.

Yo-Yo Ma is represented exclusively by Opus 3 Artists.

## CHARLESTON GAILLARD CENTER

Martha and John M. Rivers Performance Hall

Thursday, May 30 at 7:30pm

Approximately 2 hours



## ANGÉLIQUE KIDJO

Five-time Grammy Award winner Angélique Kidjo is one of the greatest artists in international music today, a creative force with sixteen albums to her name. *Time Magazine* has called her "Africa's premier diva", and named her one of the most influential people in the world for 2021; The BBC, *Forbes Magazine*, and *The Guardian* have all highlighted her importance to the people of the African

continent. She is the recipient of the 2015 Crystal Award given by the World Economic Forum in Davos, Switzerland, the 2016 Amnesty International Ambassador of Conscience Award, the 2018 German Sustainability Award, the 2023 Vilcek Prize in Music, and the 2023 Polar Music Prize.

As a performer, her striking voice, stage presence and fluency in multiple cultures and languages have won respect from her peers and expanded her following across national borders. Kidjo has cross-pollinated the West African traditions of her childhood in Benin with elements of American R&B, funk and jazz, as well as influences from Europe and Latin America.

Angélique also advocates on behalf of children as a UNICEF and OXFAM Ambassador. She created her own charitable foundation, Batonga, dedicated to support the education of young girls in Africa.



## JEREMY DUTCHER

Jeremy Dutcher is a Two-Spirit song carrier, composer, activist, and ethnomusicologist from Tobique First Nation in Eastern Canada. He gained international acclaim for his album *Wolastoqiyik Lintuwakonawa*, which earned him the 2018 Polaris Music Prize and Indigenous Music Album of the Year at the 2019 JUNO Awards. His musical style blends the songs of his community with neoclassical,

jazz, and pop influences, and has led him to collaborate with such iconic artists as Buffy Sainte-Marie and Yo-Yo Ma. Dutcher's work has taken him to the world's great concert halls, NPR's Tiny Desk, and the judges' table of *Canada's Drag Race*.

Major lead support provided by Wells Fargo and The Johnson Group.

Spoletto is proud to make this performance possible with support of the Charleston Gaillard Center.

This performance is made possible in part through funds from the Spoletto Festival USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.



# Spoletto Festival USA Chorus

## The Deer’s Cry

Conductor Dr. Joe Miller  
Organ Nicholas Quardokus  
  
Spoletto Festival USA Chorus

CATHEDRAL OF ST. LUKE & ST. PAUL

Friday, May 31 at 8:00pm

Approximately 1 hour  
Performed without intermission

**Preparation**

<i>The Deer’s Cry</i>	Arvo Pärt (b. 1935)
<i>Missa Pange Lingua</i> Kyrie	Josquin des Prez (c. 1450–1521)
<i>Salve Regina</i>	Josquin des Prez (c. 1450–1521)

**The Lesson**

<i>The Woman with the Alabaster Box</i>	Arvo Pärt (b. 1935)
<i>Kindness</i>	Naomi Shihab Nye (b. 1952)
<i>St. Matthew Passion</i> Introit Scene Conclusion	Heinrich Schütz (1585–1672)

**Mission**

<i>The Deer’s Cry</i>	Arvo Pärt (b. 1935)
<i>Missa Pange Lingua</i> Agnus Dei	Josquin des Prez (c. 1450–1521)

**Go in Peace**

<i>Nunc dimittis</i>	Arvo Pärt (b. 1935)
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Notes on this program follow on page 73.

This performance is made possible in part through funds from the  
Spoletto Festival USA Endowment, generously supported by  
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.



# Spoletto Festival USA Chorus

## The Heart Starts Singing

**ST. MATTHEW’S LUTHERAN CHURCH**

Thursday, June 6 at 5:30pm  
Friday, June 7 at 5:30pm

Approximately 1 hour  
Performed without intermission

Conductor Dr. Joe Miller  
Cello Paul Wiancko  
Piano Brian McCann

Spoletto Festival USA Chorus

I		
<i>Laudibus in sanctis</i>		Uģis Prauliņš (b. 1957)
II		
<i>O Vos Omnes</i>		Tomás Luis de Victoria (1548–1611)
<i>When the Violin</i>		Reena Esmail (b. 1983)
Paul Wiancko, cello		
III		
“We Hymn Thee” ( <i>Tebe poyem</i> )		Sergei Rachmaninoff (1873–1943)
“Now the Powers of Heaven” ( <i>Nin sili nebesniya</i> )		Alexander Gretchaninov (1864–1946)
“Our Father” ( <i>Ochte nash</i> )		Nikolay Kedrov (1871–1940)
<i>Ave Maria</i>		Sergei Rachmaninoff (1873–1943)
IV		
“They Say It’s Wonderful”		Irving Berlin, arr. Steve Zegree
“When I Fall In Love”		Music by Victor Young, Lyrics by Edward Heyman
<i>Let My Love Be Heard</i>		Jake Runestad (b. 1986)
<i>Rise Up My Love</i>		Healey Willan (1880–1968)

This performance is made possible in part through funds from the  
Spoletto Festival USA Endowment, generously supported by  
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

## Program Notes

### THE HEART STARTS SINGING

Upon learning that composer Reena Esmail would be featured as part of the Spoleto Festival USA this season, I began to work with my new colleague in chamber music, Paul Wiancko, to find points of connection. Reena is a talented choral composer, and I was attracted to *When the Violin* on my first hearing of the work with the Los Angeles Master Chorale. Reena states that “as a companion piece to Victoria’s *O Vos Omnes*, I chose to set a beautiful text by the 14c Persian poet Hafiz. The text of *O Vos Omnes* is asking, simply, to be seen in a moment of sorrow—to be beheld through suffering and darkness. And Hafiz’s text responds in such a beautiful way—it moves through darkness and begins to let in those very first silvers of light.”

The other parts of this program stem from the power and light that a choir produces when singing. The set of Russian works on this program was inspired by the auditions for the Spoleto Festival USA Chorus. This group of singers is capable of incredible depth and color, so programming Rachmaninoff, Kedrov, and Gretchaninov to feature their powerful sonority seemed like a natural extension of their talents.

The opening work on the program, *Laudibus in sanctis*, is a tour de force gem of the choral literature. Uģis Prauliņš attributes his background in rock music to much of his composition. In this work, you will hear the intense rhythmic drive of the music paired with some of the stylings found in Baroque music. Like a Baroque cantata set for a modern audience, this multi-section setting of Psalm 150 awakens the listener to the capabilities of the choral art.

The final set on this program is meant for pure enjoyment.

—Joe Miller

### THE DEER’S CRY

Arvo Pärt responded to a commission from the Louth Contemporary Music Society in Ireland by setting the closing verse of ‘St Patrick’s Breastplate.’ Known also as the Loric of St Patrick, this text may, or may not, date back to Patrick’s own lifetime in the fifth century. A Loric, taking its name from the Latin for a shield or armor, came to be known as a verbal inscription on the shield of a knight, a prayer for recitation before going into battle. In the case of St Patrick, the story goes that he and his followers evaded ambush in a forest by reciting this prayer, and by their foes seeing them pass by as a doe and twenty fawns; hence the Loric’s other name, *The deer’s cry*.

—Meurig Bowen

In the glorious acoustics of the beautiful candlelit Cathedral of St. Luke and St. Paul, the Spoleto Festival USA Chorus blends the atmospheric music of Arvo Pärt with two iconic composers of early music, Josquin des Prez and Heinrich Schütz. Pärt’s *The Deer’s Cry* and *The Woman with the Alabaster Box* are juxtaposed with the exquisite Josquin *Missa Pange Lingua* and movements of Schutz’s iconic St. Matthew Passion.

This program is built on a theme of kindness. Based on the Biblical retelling of the anointing of Jesus by the woman with the alabaster box, themes of grace and light permeate this music. At the heart of the program are the beautiful works of Naomi Shihab Nye expressing the pursuit of kindness as a way of living.

—Joe Miller



### DR. JOE MILLER

Joe Miller serves as director of choral activities for Spoleto Festival USA. Recognized as a visionary conductor and creative artist, Miller maintains an active performance schedule. Currently, he serves as professor of conducting and director of choral studies at the University of Cincinnati College-Conservatory of Music (CCM). He has also served as conductor of the Philadelphia Orchestra

Symphonic Choir since 2016. Miller made his conducting debut with the Philadelphia Orchestra in 2021. Recent collaborations with Yannick Nézet-Séguin and the Philadelphia Orchestra have included premier performances of Kevin Puts’s *The Hours* with Renée Fleming, Kelli O’Hara, and Jennifer Johnson Cano and an all-Bruckner program in May 2023.

### SPOLETO FESTIVAL USA CHORUS

Led by Festival Director of Choral Activities Joe Miller, the Chorus is a professional choir that builds upon the Festival’s longstanding tradition of exceptional choral music. The Festival Chorus consists of vocal fellows with broad and versatile skill sets. Each season, vocal fellows perform major choral works, serve as the choir for Spoleto’s mainstage operas with select singers covering both large and small roles, and take part in special projects and smaller ensemble works.





# Spoletto Festival USA Chorus + Orchestra

## Haydn's *The Creation*

Conductor Dr. Joe Miller  
Soprano Sarah Shafer  
Tenor Karim Sulayman  
Bass Anthony Reed

Harpsichord Brian McCann  
Vocal Coach Diane Richardson

Spoletto Festival USA Chorus  
Spoletto Festival USA Orchestra

**CHARLESTON GAILLARD CENTER**  
Martha and John M. Rivers Performance Hall

Monday, June 3 at 7:30pm

Approximately 2 hours  
Performed with one intermission

**Part I.**

Prelude: The Representation of Chaos

The First Day

Recitative and Chorus	"In the beginning"
Recitative	"And God saw the light"
Aria and Chorus	"Now vanish before the holy beams"

The Second Day

Recitative	"And God made the firmament"
Aria and Chorus	"The marvellous work"

The Third Day

Recitative	"And God said: Let the waters"
Aria	"Rolling in foaming billows"
Recitative	"And God said: Let the earth"
Aria	"With verdure clad the fields appear"
Recitative	"And the heavenly host proclaimed"
Chorus	"Awake the harp, the lyre awake!"

The Fourth Day

Recitative	"And God said: Let there be lights"
Recitative	"In splendour bright"
Trio and Chorus	"The heavens are telling the glory of God"

INTERMISSION

Spoletto is proud to make this performance possible  
with support of the Charleston Gaillard Center.

This performance is made possible in part through funds from the  
Spoletto Festival USA Endowment, generously supported by  
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

**Part II.**

The Fifth Day

Recitative

"And God said: Let the waters"

Aria

"On mighty pens uplifted"

Recitative

"And God created great whales"

Recitative and Chorus

"And the angels struck their immortal harps"

The Sixth Day

Recitative

"And God said: Let the earth"

Recitative

"Straight opening her fertile womb"

Recitative

"And God created man in his own image"

Aria

"In native worth and honour clad"

Recitative and Chorus

"And God saw everything that he had made"

**Part III.**

Adam and Eve in Eden

Recitative

"In rosy mantle appears"

Duet and Chorus

"By thee with bliss, O bounteous Lord"

Recitative

"Our duty we perform'd now"

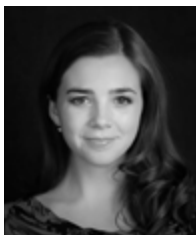
Recitative and Chorus

"O happy pair, and always happy yet"

**DR. JOE MILLER**

Joe Miller serves as director of choral activities for Spoleto Festival USA. Recognized as a visionary conductor and creative artist, Miller maintains an active performance schedule. Currently, he serves as professor of conducting and director of choral studies at the University of Cincinnati College-Conservatory of Music (CCM). He has also served as conductor of the Philadelphia Orchestra

Symphonic Choir since 2016. Miller made his conducting debut with the Philadelphia Orchestra in 2021. Recent collaborations with Yannick Nézet-Séguin and the Philadelphia Orchestra have included premier performances of Kevin Putz's *The Hours* with Renée Fleming, Kelli O'Hara, and Jennifer Johnson Cano and an all-Bruckner program in May 2023.

**SARAH SHAFER**

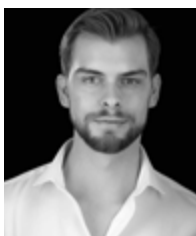
American soprano Sarah Shafer, lauded by *Opera News* and the *Philadelphia Inquirer*, actively appears on the leading operatic and concert stages across the world. Shafer has appeared at Opera Philadelphia as Iris in *Semele*, Cupid in John Blow's *Venus and Adonis* with Opera Lafayette, and the roster of the Metropolitan Opera in *Le nozze di Figaro*. Continuing her concert career, Shafer

is excited to appear with Atlanta Symphony Orchestra singing Mozart's *Exsultate Jubilate* and Mahler's Symphony No. 4, Schumann's *Das Paradies und die Peri* with the Cincinnati Symphony, a concert entitled Emerging Voices with the Philadelphia Chamber Music Society, and many other upcoming engagements.

**KARIM SULAYMAN**

Internationally acclaimed Lebanese American tenor Karim Sulayman returns to Spoleto after debuting with his original production, *Unholy Wars*, in 2022. Recent seasons include leading roles at the Royal Opera House, Drottningholms Slottsteater, Opera Philadelphia, Teatro Comunale di Bolzano e Trento, and the Aldeburgh Festival. He has appeared in recital at Carnegie Hall, Wigmore Hall, Ravinia and

Schleswig-Holstein Festivals, and recently performed with the Chicago, Pittsburgh, New World, and National Symphony Orchestras. Sulayman's debut album, *Song of Orpheus*, awarded him a Grammy in 2019, and his latest album, *Broken Branches*, saw him nominated for the same award in 2024.

**ANTHONY REED**

American bass Anthony Reed is a distinguished alumnus of the Lyric Opera of Chicago's Ryan Opera Center, San Francisco Opera's Adler Fellowship and Merola Opera Program, the Wolf Trap Opera, Curtis Institute of Music, and the University of Wisconsin. He made his 2024 debut in the title role of *Le Nozze di Figaro* at New Orleans Opera. He recently joined Pacific Symphony under the baton of Carl

St. Clair for the role of Ceperano in *Rigoletto* and in summer 2023 had great success in the role of Tchelio in *The Love for Three Oranges* at Des Moines Metro Opera. Reed is excited to sing the role of Masetto in *Don Giovanni* in 2024 at Opera de Rouen.

**SPOLETO FESTIVAL USA CHORUS**

Led by Festival Director of Choral Activities Joe Miller, the Chorus is a professional choir that builds upon the Festival's longstanding tradition of exceptional choral music. The Festival Chorus consists of vocal fellows with broad and versatile skill sets. Each season, vocal fellows perform major choral works, serve as the choir for Spoleto's mainstage operas with select singers covering both large and small roles, and take part in special projects and smaller ensemble works.

**SPOLETO FESTIVAL USA ORCHESTRA**

The Orchestra serves as a backbone to the Festival's programming, appearing in many different configurations as part of opera, symphonic, choral, chamber, and contemporary music performances, in addition to interdisciplinary presentations in dance and theater. Comprised of early career musicians, the Orchestra is formed each year through an extensive audition process. Alumni of the Orchestra can be found in orchestras throughout the world, including the Boston Symphony Orchestra, Chicago Symphony Orchestra, Concertgebouw Orchestra, LA Philharmonic, Metropolitan Opera Orchestra, Vienna Philharmonic, and many others.





# Tell Your Story

in partnership with We Are Family and Charleston Jewish Federation

Director Renate Rohlfing  
Coordinator Edward Kass  
Producer Philip Snyder

Tell Your Story Creative Partners Sandra Brett  
William Gibb ●  
Ethan Lam  
Gabriele Jones  
Shirley Mills  
Ye Jin Min ●  
Rituparna Mukherjee ●  
Hannah O'Brien ●

● *Member of the Spoleto Festival USA Orchestra*

## FESTIVAL HALL

Wednesday, May 22 at 7:00pm

Approximately 1 hour  
Performed without intermission

The works presented on this program are the culmination of an annual, 6-month fellowship that pairs select members of the Spoleto Festival USA Orchestra with members of the Charleston community to create sonic memoirs inspired by the community members' stories.

*The program will be shared at the performance.*

This program is supported in part by the  
Henry & Sylvia Yaschik Foundation.

This performance is made possible in part through funds from the  
Spoleto Festival USA Endowment, generously supported by  
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

# With Each Note, a Tale to Tell

The 2024 Wells Fargo Jazz series presents a story about stories

BY LARRY BLUMENFELD

Flanked by Randolph Hall, College of Charleston's Cistern Yard is the iconic setting for the Wells Fargo Jazz series. Terri Lyne Carrington makes her third Spoleto appearance in 2024, and first as headliner; most recently she accompanied Kris Davis Diatom Ribbons in 2023, pictured.

BOX OFFICE: 843.579.3100



Juan, Puerto Rico, with dreams of sounding like Charlie Parker, bebop's famous pioneer. Later, he felt compelled to revisit his roots. Just as Parker and his contemporaries rewrote the Great American Songbook, improvising new stories across its bar lines, Zenón now reimagines Latin American *boleros*—songs of love, loss, and nostalgia—through modern jazz's language. Growing up in Caracas, Venezuela, pianist Luis Perdomo—Zenón's duo partner for *El Arte del Bolero* (p. 88)—learned these same songs. He hears their new versions as timeless, “like B.B. King singing the blues.”

“A history of a people has been hushed,” Gullah cultural preservationist Ron Daise says at the start of the album *Lowcountry*, “Only a few sing the old songs.” Trumpeter Matt White, chair of jazz studies at the University of South Carolina, knew little about Gullah culture when he began making field recordings

Sometimes jazz tells the stories we need to hold hope in our hearts.

of descendants of enslaved West Africans, who “line and raise” melodies, mostly at Praise House services. *Lowcountry: South Carolina Music in the Gullah Tradition* (p. 86), presents a 23-strong collective, assembled by White and drummer Quentin Baxter, a Charlestonian of Gullah descent, and including saxophonist Chris Potter, a modern-jazz master who grew up in South Carolina. They sing the old songs, rendered as new.

Drummer Terri Lyne Carrington earned a full scholarship to Boston's Berklee College of Music at age 11. Such precocious brilliance animated one of jazz's most fascinating career stories, including high-profile work with stars like pianist Herbie Hancock and singer Dianne Reeves, who is Carrington's special guest for “New Standards” (p. 82). Through her title, Carrington refers not just to the largely untold history reclaimed by her book, *New Standards: 101 Lead Sheets by Women Composers* (and those on her Grammy-winning album of the same name) but also to her mission—back at her alma mater—as founder and artistic director of the Berklee Institute of Jazz and Gender Justice, which takes as its motto: “Jazz without patriarchy.”

Sometimes jazz tells the stories we need to hold hope in our hearts. Three days after the September 11 terrorist attacks, I left my Brooklyn home, tracing backward the trail of thick smoke blown across the East River, to hear saxophonist Charles Lloyd at the Blue Note, in Greenwich Village. Two weeks earlier, I had interviewed Lloyd on a park bench in the shadow of the now-gone Twin Towers. He described his compositions as “tenderness sutras,” and his performances as rituals offered in the face of conflict and complacency. More than 20 years later, nearly six decades after being named *DownBeat's* Jazz Artist of the Year, two months past turning 86, he again feels unsettled by the state of the world. His answer? The stories told—gently, wordlessly—by Charles Lloyd's Sky Quartet (p. 85). ■

Larry Blumenfeld is Jazz Curator for Spoleto Festival USA. He has written regularly about music for The Wall Street Journal since 2004, and is editorial director for Chamber Music America.

**EVERY CULTURE TELLS STORIES THROUGH MUSIC.** Jazz—an art form that itself traces a remarkable story, and that prizes personalized narratives—is tailor-made for telling new tales and reframing old ones.

Each season, our jazz series presents a *story about stories* that span centuries and continents. Some are drawn from the place you now sit (or not far down the road). They address shared histories and private truths.

Long before percussionist and singer Pedrito Martinez collaborated with the likes of Wynton Marsalis, Paul Simon and Bruce Springsteen, he soaked in the sounds of his Cayo Hueso neighborhood, in Havana, Cuba: the blend of flute, violin and percussion forged by classic *charanga* bands; the modern dance music of a then-burgeoning *timba* scene; and the African rituals transplanted via religious ceremonies. He'd often ditch school for ceremonies. “Instead of keeping classroom notes, I'd write down the chants and rhythms I heard,” he told me. “I felt like I had entered a paradise I could not have imagined.” His *Echoes of Africa* (p. 89), documents his inherited paradise, and the one he's still inventing.

Born in Paris and raised in Lebanon, composer and violinist Layale Chaker has braided disparate histories since her youth. Her jazz series residency (p. 84) with her quintet, Sarafand, tells connected tales through two programs—*Inner Rhyme* refracts a lineage of Arabic poetry through the lenses of contemporary classical music, *maqam* scales, and jazz; *Radio Afloat* imagines a radio lost at sea, whose transmissions speak of intersecting personal and political destinies.

Jazz has long reclaimed and revised histories. Alto saxophonist Miguel Zenón arrived in the U.S. nearly 30 years ago from San

# Terri Lyne Carrington New Standards with Special Guest Dianne Reeves

## COLLEGE OF CHARLESTON CISTERN YARD

Sunday, May 26 at 9:00pm

Approximately 1 hour, 15 minutes

Drums	Terri Lyne Carrington
Vocals	Dianne Reeves
Vocals	Christie Dashiell
Piano	Kris Davis
Guitar	Matthew Stevens
Bass	Linda May Han Oh
Trumpet	Etienne Charles
Dance	Christiana Hunte



### TERRI LYNE CARRINGTON

Terri Lyne Carrington, NEA Jazz Master, Doris Duke Artist, and four-time Grammy winner, directs both the Berklee Institute of Jazz and Gender Justice and Next Jazz Legacy. During her 40-year career, she has worked with luminaries such as Herbie Hancock, Wayne Shorter, Stan Getz, and Esperanza Spalding. Her work with her band Social Science earned an Edison Award. Carrington authored both *Three of a Kind*, her children's book, and the songbook collection *New Standards: 101 Lead Sheets By Women Composers*. This book was accompanied by her album *NEW STANDARDS vol.1* which won a Grammy for Best Jazz Instrumental Album. Carrington has also curated art installations showcasing women in jazz history.



### DIANNE REEVES

Dianne Reeves is one of the world's leading jazz vocalists. She has worked with icons like Wynton Marsalis, Gregory Porter, Robert Glasper, and Lalah Hathaway, and performed with orchestras worldwide. She was the first Creative Chair for Jazz at the LA Philharmonic and the first vocalist at Walt Disney Concert Hall. Reeves was also the first artist to win three consecutive Grammys for Best Jazz Vocal Performance. Her vocals in the George Clooney film *Good Night, and Good Luck*, and her more recent album, *Beautiful Life*, brought that award count to five. Reeves has performed at the White House on multiple occasions, holds honorary doctorates from Berklee and Juilliard, and is an NEA Jazz Master.



Sponsored by Wells Fargo.

Additional support provided by The Oliver S. and Jennie R. Donaldson Charitable Trust, the Holland Family Charitable Fund, and The Samuel Freeman Charitable Trust.

Programming at the College of Charleston Cistern Yard is kindly endowed by Carlos, Lisa, and Blake Evans.

This performance is made possible in part through funds from the Spoleto Festival USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

### JAZZ TALK

Monday, May 27 at 2:00pm

The Festival's Jazz Curator  
Larry Blumenfeld interviews  
Terri Lyne Carrington at  
The Riviera.





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# Layale Chaker + Sarafand

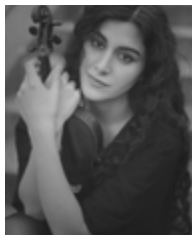
## CHARLESTON MUSIC HALL

Monday, May 27 at 5:00pm and 7:00pm

Tuesday, May 28 at 5:00pm and 7:00pm

Approximately 1 hour

Violin	Layale Chaker
Cello	Jake Charkey
Bass	Sam Minaie
Piano	Phillip Golub
Drums	John Hadfield



### LAYALE CHAKER

Composer and violinist Layale Chaker was raised in Lebanon speaking multiple languages, both linguistically and musically. Described by NPR as “bright and beautiful strands... gorgeous, wine-dark swirls,” Chaker’s music lies at the intersection of classical music, jazz, Arabic music, and improvisation. Chaker’s second album, a double portrait piece with complementing discs of classic works and improvisational jazz was released in 2024. Chaker is a 2020-22 Jerome Hill Fellow and recipient of the 2022 Opera America Discovery 2022 Award, among many other accolades, and recently completed a year-long residency as part of WQXR’s Artist Propulsion Lab. She has worked with Daniel Barenboim and the West-Eastern Divan Orchestra, Ziad Rahbani, Johnny Gandelsman, Holland Baroque, Oxford Orchestra, New World Symphony, and London Jazz Festival, among others.



Sponsored by Wells Fargo.

Additional support provided by The Oliver S. and Jennie R. Donaldson Charitable Trust, the Holland Family Charitable Fund, and The Samuel Freeman Charitable Trust.

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# Charles Lloyd Sky Quartet

## COLLEGE OF CHARLESTON SOTTILE THEATRE

Friday, May 31 at 7:30pm

Approximately 1 hour, 30 minutes



### CHARLES LLOYD

Charles Lloyd is an NEA Jazz Master and recipient of the prestigious French honor *l'Ordre Chevalier des Arts et des Lettres*. Voted *DownBeat* magazine's Jazzman of the year in 1967, Lloyd was again voted the 2023 Artist of the Year for his current body of work – the arc of his contribution to this art form reflects a lifetime of experience. Lloyd has a legendary history in the music world and could

be in a position to slow down and rest on his laurels, but looking back has never been of great interest to this warrior. Lloyd maintains an active performance and recording schedule with the New Quartet, Sangam, Maria Farantouri, The Marvels, and special projects around the world.



### JASON MORAN

Jason Moran is Artistic Director for Jazz at the Kennedy Center. Moran has recorded 17 solo albums, the most recent being *The Sound Will Tell You*. His multimedia tributes to Thelonious Monk, Fats Waller, and James Reese Europe shifted the jazz paradigm, combining striking visuals, music, and history into masterful evening-length works. Moran was named a MacArthur Fellow in 2010,

and co-owns Yes Records with his wife, singer and composer Alicia Hall Moran. Moran scored films *Selma* and *The 13th* and the HBO adaptation of *Between the World and Me*. He is also a visual artist with paintings at SFMOMA, MoMA, and the Whitney Museum of American Art. Moran teaches at the New England Conservatory.



### LARRY GRENADIER

As one of the most accomplished bassists in jazz today, Grenadier has been praised as “a deeply intuitive” musician by *The New York Times* and as an instrumentalist with a “fluid sense of melody” by *Bass Player* magazine. Grenadier has created an expansive body of work in collaboration with many of the genre's most influential musicians.

Throughout a performing and recording career

that spans three decades, he's earned a far-reaching reputation for his instrumental talent and instantly recognizable tone. Grenadier's trademark upright bass work has been a longstanding fixture in the bands of pianist Brad Mehldau and guitarist Pat Metheny and has graced albums by a broad array of artists.

Saxophone, Flute	Charles Lloyd
Piano	Jason Moran
Double Bass	Larry Grenadier
Drums, Percussion	Brian Blade



### BRIAN BLADE

Louisiana-born, Brian Blade has distilled the unique drumming styles and musical heritage of the nation's spiritual underbelly into a powerfully swinging percussive trademark. Nurtured under Ellis Marsalis, Johnny Vidacovich and Herlin Riley, he learned to find his “knit in the blanket” of sounds and styles. From albums and tours with Joshua Redman and Kenny Garrett, to recent recordings

with Bob Dylan, Emmylou Harris, Daniel Lanois, and hero Joni Mitchell, he has shown deep musical instincts and a gift for playing music. His evolution continues on his highly acclaimed Blue Note debut, *the Brian Blade Fellowship*, guided by spirituality, sensitivity honesty, and loyalty.

WELLS  
FARGO

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Additional support provided by The Oliver S. and Jennie R. Donaldson Charitable Trust, the Holland Family Charitable Fund, and The Samuel Freeman Charitable Trust.

This performance is made possible in part through funds from the Spoleto Festival USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

# Lowcountry: South Carolina Music in the Gullah Tradition

## COLLEGE OF CHARLESTON CISTERN YARD

Sunday, June 2 at 9:00pm

Approximately 1 hour, 30 minutes

### Co-leaders

Trumpet, Composer Matt White  
Drums Quentin E. Baxter

The St. Helena Island Singers Minnie "Gracie" Gadsen  
Rosa Murray  
Joseph Murray

Narration Ron Daise

### Featuring

Tenor Saxophone Chris Potter  
Trumpet Charlton Singleton

Conductor David Carter

### Band

Alto Saxophone, Bass Clarinet Michael Thomas  
Tenor Saxophone, Clarinet Mark Sterbank  
Trombone Jerald Shynett  
Guitar Tim Fischer  
Piano Demetrius Doctor  
Bass Rodney Jordan

### String Octet

Violin Micah Gangwer  
Alex Boissonnault  
Karel Abo  
Corey Mike  
Viola Jan-Marie Joyce  
Sadie Nichols  
Cello Claire Solomon  
Tanja Bechtler



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**MATT WHITE**

Trumpeter, Composer, and Educator Dr. Matthew White is Associate Professor and Chair of Jazz Studies at the University of South Carolina. He has appeared on numerous albums, broadcasts, and television shows, performing and composing for Rihanna, Becca Stevens, The Tommy Dorsey Orchestra, Victor Wooten, Steve Bailey, Jeff “Tain” Watts, Chris Potter, and Jeff Coffin, in

addition to many other artists, ensembles, symphonies, and bands. He is a 2019 Guggenheim Fellow in Music Composition and the 2024 SCArts Composition Fellow. His music has been described as “rhythmically brash and invigorating” by the *Washington Post*, with “a knack for sweeping, cinematic statements” by *DownBeat* magazine.

**QUENTIN BAXTER**

Quentin E. Baxter, a native of Charleston, SC, is certainly no stranger to Spoleto Festival USA, having led his very own Quentin Baxter Quintet in 2023. Baxter has also performed with award-winning vocalists René Marie, Cecile McLorin Salvant, Freddy Cole, and Ranky Tanky. He has earned two Grammy Awards, the South Carolina Governor’s Award for the Arts, the College of

Charleston Alumnus of the Year Award, the Eddie Ganaway Distinguished Alumni Award, a City of Charleston Proclamation “Quentin E. Baxter Day” in 2017, and an induction into the Savannah Coastal Jazz Hall of Fame.

**CHRIS POTTER**

Born in Chicago, saxophonist Chris Potter’s family moved to Columbia, South Carolina when he was 3 years old. There, he played guitar and piano before taking up the alto saxophone, working his first professional gig at 13. Potter moved to New York at 18 to study at the New School and the Manhattan School of Music, and to immerse himself in the city’s jazz scene. In the decades since, he’s

recorded 15 albums as a leader and played on more than 100 others, in contexts that span genres, from Herbie Hancock’s jazz to Steely Dan’s Grammy-winning *Two Against Nature*. A leading light of his generation, *DownBeat* magazine called him “one of the most studied (and copied) saxophonists on the planet.”

**RON DAISE**

Ron Daise, a son of St. Helena Island, SC, is an author, performer, educator, and cultural interpreter. His many productions and recordings about Gullah heritage began after the publication of his first book, *Reminiscences of Sea Island Heritage*, in 1986. Daise’s work has garnered him many accolades including the 2019 SC Governors Distinctive Achievement Award, the SC Folk

Heritage Award, and The Order of the Palmetto. As former Chairman of the Federal Gullah Geechee Cultural Heritage Corridor Commission, Daise is featured on exhibits at the International African American Museum in Charleston, SC, and the Smithsonian National Museum of African American History and Culture in Washington, DC.

**GRACE “MINNI” GADSON**

Gracie “Minnie” Gadson first learned Gullah songs from her grandmother Queen Singleton, who was a member of the Hopes and John Fripp Praise Houses on St. Helena Island. These praise houses were maintained by Ebenezer Baptist Church, where Gracie has been a member since 1968. In the 1970’s and 1980’s, Gadson sang with local groups the Soul Survivors and the Praise House

Shouters. Her early exposure to the old spirituals and experience singing in performing groups has resulted in a large repertoire of songs, including the shouting song “Adam in the Garden Pickun’ Up Leaves” and the mournful song “Remember Me, Lord,” which date back to the mid-19th century.

**ROSA MAE CHISOLM MURRAY**

Rosa Mae Chisolm Murray is one of the few living islanders who attended the famed Penn School. She gained early exposure to Gullah songs as a member of the Mary Jenkins Praise House, which still holds Sunday evening services St. Helena Island. She later joined the Gospel Four and the Adam’s Street Gospel Singers. These groups sang gospel songs and performed reenactments of

the enslaved songs first recorded on St. Helena Island. Murray continues to sing songs such as “Till We Meet Again” and the haunting “Lord Do Something for Me.” Murray first joined Ebenezer Baptist Church in 1952 and serves as president of the Senior and Adult Choir, ensuring the survival of the Gullah spiritual tradition.

**JOSEPH MURRAY**

Joseph Murray’s first experiences with Gullah songs came as he watched his mother Helen Murray dance the ring shout at the praise house in Big Estate, South Carolina. He later sang for many decades with choirs at Huspah Baptist Church in Beaufort. Murray currently serves as a deacon at Ebenezer Baptist Church, one of the few churches on St. Helena Island where the congregation still

sings the old Gullah songs. Visitors to Penn Center’s annual Heritage Days Festival are often directed to Ebenezer during the prayer meeting services to hear the old enslaved songs. Murray’s extensive knowledge of Gullah songs and language has been a critical part of maintaining the tradition within the church.

# El Arte del Bolero

## Miguel Zenón / Luis Perdomo Duo

### DOCK STREET THEATRE

Thursday, June 6 at 5:00pm and 7:00pm

Friday, June 7 at 5:00pm

Saturday, June 8 at 5:00pm and 7:00pm

Approximately 1 hour

Alto Saxophone Miguel Zenón  
Piano Luis Perdomo



### LUIS PERDOMO

Originally from Venezuela, Grammy Award-winning pianist, composer, arranger and educator Luis Perdomo moved to NYC in the early 90s and has since established himself as one of the most in-demand musicians on the scene. Perdomo has performed in over 50 countries and recorded nine albums as a leader and over 200 as a sideman with the likes of Ravi Coltrane, David Sanchez,

Jerry Gonzalez and the Fort Apache Band, Tom Harrell, John Patitucci, Ray Barretto, Brian Lynch, Robin Eubanks, Dave Douglas, David Weiss and The Cookers, David Gilmore, Ralph Irizarry & Timbalaye, Henry Threadgill and Steve Turre. Perdomo has been collaborating with Spoleto stage partner, Miguel Zenón, for twenty years.



### MIGUEL ZENÓN

Grammy Award-winner and Guggenheim and MacArthur Fellow, Zenón is considered one of the most groundbreaking and influential saxophonists of his generation. He has developed a unique voice as a composer and conceptualist, concentrating his efforts on perfecting a fine mix between Jazz and his many influences. Born and raised in San Juan, Zenón has recorded and toured with a variety of

musicians including Charlie Haden, Fred Hersch, David Sánchez, Danilo Pérez, Kenny Werner, Bobby Hutcherson and The SFJAZZ Collective. Zenón serves as faculty member in the Music and Theater Arts Department at MIT, and as Visiting Scholar for the Harmony and Jazz Composition Department at Berklee College of Music.



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# Pedrito Martinez: Echoes of Africa



**PEDRITO MARTINEZ**

Havana, Cuba native Pedrito Martinez began his musical career with a foundation in the rumba and Afro-Cuban Yoruba traditions. He has recorded or performed with Paul Simon, Wynton Marsalis, Paquito D’Rivera, Bruce Springsteen, Ruben Blades, Eddie Palmieri, Dave Matthews, and Sting, among others. He was a founding member of the band Yerba Buena and has recorded four solo

albums, the first being nominated for a Grammy and was named one of NPR’s Favorite Albums of 2013. In 2019, Martinez and pianist Alfredo Rodriguez released a duo album called *Duologue* to critical acclaim. He was named, for the seventh time in nine years, Jazz Percussionist of the Year by the Jazz Journalists Association.

**COLLEGE OF CHARLESTON CISTERN YARD**

Friday, June 7 at 9:00pm

Approximately 1 hour, 15 minutes

Percussion, Vocals	Pedrito Martinez
Bass, Vocals	Sebastian Natal
Keyboards, Vocals	Ahmed Alom
Percussion, Vocals	Manuel Marquez
Trombone, Vocals	Jose “Xito” Lovell
Dance	Barbaro Giraldo Ramos Aldazabal
	Esther Yamile Ramos Aldazabal

**JAZZ TALK**

Friday, June 7 at 2:00pm

The Festival’s Jazz Curator  
Larry Blumenfeld interviews  
Pedrito Martinez at Charleston County  
Public Library Main.



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**ELISA HARKINS:  
TEACH ME A SONG**

Elisa Harkins' solo exhibition *Teach Me a Song* is on view through July 20 at the Halsey Institute of Contemporary Art. Hours and more information at [halsey.cofc.edu](http://halsey.cofc.edu).

*Teach Me a Song* is an ongoing project by Elisa Harkins that thus far has documented nine inter-tribal song exchanges introducing viewers to ceremonial, religious, country, rock and roll, and electronic songs in Indigenous languages. The songs and performers recorded in Harkins' work are represented by sheet music, a photographic portrait, and a custom-made shawl. The musical notations represent the first time many of these songs have been transcribed, a reflection of Harkins' interests in translation and language preservation. In an act of reclamation, *Teach Me a Song* recalibrates Indigenous musicology, shifting power and encouraging a continuous cycle of collaborative study.



# Elisa Harkins: Wampum / DSW ႠႪႪႪ

Co-presented by Spoleto Festival USA and the  
Halsey Institute of Contemporary Art at College of Charleston

Creator and Performer    Elisa Harkins  
Audio Engineer            Mark Kuykendall

## CHARLESTON MUSIC HALL

Monday, June 3 at 6:00pm  
Tuesday, June 4 at 6:00pm

Approximately 1 hour

## Synopsis

An act of Indigenous Futurism, *Wampum / DSW ႠႪႪႪ* is the electronic music project of Elisa Harkins. Singing in Cherokee, Mvskoke, and English languages, Harkins becomes a language guardian, fighting extinction whilst crafting a head-bouncing beat. Combining disco and phonological preservation, Harkins strives to decolonize expectations of how pop music should look and sound while bringing Indigenous representation to the field. In Harkins' cosmos, pressed vinyl and radio play become radical tools of language, conservation, and transmission.

This performance of *Wampum / DSW ႠႪႪႪ* refers to wampum belts and Indigenous peacekeeping, as well as the Cherokee use of wampum beads as currency. *DSW ႠႪႪႪ*, pronounced *a-de-la di-ga-gu-di*, can be translated to "money on a string." The intention of this *Wampum / DSW ႠႪႪႪ* performance was to create a metaphorical peacekeeping agreement between the spectators of the piece, regardless of tribe or race.



### ELISA HARKINS

Elisa Harkins is a Cherokee, Muscogee artist, singer, electronic music composer, and curator. Her work is concerned with the human body, language revitalization, and Indigenous music. She is the first person to sing a contemporary song in the Cherokee language. Harkins has exhibited and performed at Crystal Bridges, Portland Institute of Contemporary Art, The Museum of Modern Art, REDCAT, and Montréal arts interculturels. Harkins has received awards from Creative Capital, Foundation for Contemporary Arts, the Harpo Foundation, Mid-America Arts Alliance, and George Kaiser Family Foundation. Harkins is an enrolled member of the Muscogee Nation.

# Old Crow Medicine Show

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## COLLEGE OF CHARLESTON CISTERN YARD

Friday, May 24 at 9:00pm  
Saturday, May 25 at 9:00pm

Approximately 1 hour, 30 minutes



### OLD CROW MEDICINE SHOW

Old Crow Medicine Show got their start busking on street corners in 1998, from New York state to Canada, winning audiences along the way with their boundless energy and spirit. They eventually found themselves in Boone, North Carolina where they caught the attention of folk icon Doc Watson. He invited the band to play at his festival, MerleFest, and the rest is history. It's been over twenty years since these humble beginnings. The band has been inducted as members of the Grand Ole Opry and won two Grammy Awards. Additionally, their classic single, "Wagon Wheel," received the Recording Industry Association of America's double-platinum certification in 2019 for selling over 2,000,000 copies, while the band's debut album *O.C.M.S.* has been certified gold, selling 500,000 copies.

Sponsored by CPI Security.

Programming at the College of Charleston Cistern Yard  
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# Trombone Shorty & Orleans Avenue

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COLLEGE OF CHARLESTON CISTERN YARD

Monday, May 27 at 9:00pm

Approximately 1 hour, 30 minutes



## TROMBONE SHORTY

Trombone Shorty is a New Orleans-based trombonist, composer, bandleader, author, and philanthropist. A child prodigy who got his start at age four and began touring with Lenny Kravitz at 18, Shorty has proven he's more than just a horn player. Since 2010, he's released four chart topping studio albums; toured with everyone from Jeff Beck to the Red Hot Chili Peppers; and collaborated

across genres with Pharrell, Bruno Mars, Mark Ronson, Foo Fighters, ZHU, Zac Brown, Normani, Ringo Starr, and countless others. His encyclopedic knowledge of the brass band tradition allows him to play the repertoire straight as well as integrating in it his own compositions with funk, jazz, rock, hip hop, soul, and blues. If anybody knows their way around a festival, it's Trombone Shorty. He has played Coachella, Bonnaroo, Lollapalooza, Newport Folk, Newport Jazz, and nearly every other major festival including Spoleto Festival USA in 2011.

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# Amos Lee

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## COLLEGE OF CHARLESTON CISTERN YARD

Tuesday, May 28 at 8:45pm

Approximately 1 hour, 30 minutes



### AMOS LEE

With one foot in the real world and the other in a charmed dimension of his own making, Amos Lee creates the rare kind of music that's emotionally raw yet touched with a certain magical quality. Since releasing his gold-selling self-titled album in 2005, the Philadelphia-born singer-songwriter has been known for his association with a long list of collaborators and touring partners, from Paul Simon and Bob Dylan to Zac Brown Band and Willie Nelson. The force behind acclaimed albums *Mission Bell* and *Mountains of Sorrow*, *Rivers of Song*, Lee will release his 11th studio album *Transmissions* this summer, expanding his sonic range while sharpening his closely observed lyrics that squarely address death, aging, and love.

Sponsored by United Bank.

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# Brandy Clark

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COLLEGE OF CHARLESTON CISTERN YARD

Saturday, June 1 at 9:00pm

Approximately 1 hour, 30 minutes



## BRANDY CLARK

A Grammy and Country Music Award-winner, Brandy Clark is one of her generation's most esteemed songwriters and musicians. In the midst of yet another landmark year, Clark's self-titled album, produced by Brandi Carlile, features her most personal songwriting to date. Released to overwhelming critical acclaim, *Brandy Clark* landed on several "Best of 2023" lists including NPR

Music, *Billboard*, *Rolling Stone*, *Variety*, *Los Angeles Times*, and *Forbes*. Clark has written acclaimed songs including "A Beautiful Noise," the Grammy-nominated duet performed by Brandi Carlile and Alicia Keys, in addition to Kacey Musgraves' "Follow Your Arrow." Clark received an award for Outstanding Music at the 67th Drama Desk Awards and was nominated for Best Original Score at the 76th Tony Awards for the hit musical comedy, *Shucked*.

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# Aoife O'Donovan

with members of the Spoleto Festival USA Orchestra

COLLEGE OF CHARLESTON SOTTILE THEATRE

Friday, June 7 at 7:00pm

Approximately 1 hour, 15 minutes



AOIFE O'DONOVAN

Aoife O'Donovan is a Grammy-award winning singer, songwriter and multi-instrumentalist whose music radiates with a timeless charm and contemporary allure beyond genre. Born in Newton, Massachusetts, Aoife gained widespread recognition as a founding member of the progressive folk band Crooked Still and the folk trio I'm With Her (with bandmates Sara Watkins and

Sarah Jarosz).

Deemed "a vocalist of unerring instinct" by *The New York Times*, O'Donovan has released three critically acclaimed and boundary-blurring solo albums: *Fossils*, *In the Magic Hour* and 2022's *Age of Apathy*. The album received three Grammy nominations, including Best Folk Album, and includes the song "B61," awarded Folk Alliance International's Song of The Year. 2024 brings the release of her fourth studio album *All My Friends*. Inspired by the letters and speeches of suffragist Carrie Chapman Catt, who founded the League of Women Voters, the album questions how much has really changed for American women a century after gaining the right to vote. Amidst a lush soundscape of brass, orchestra, girls' choir, and her own compelling vocals, she explores the nation's evolution through her compassionate songwriting and voice.

O'Donovan continues to enchant audiences worldwide with her soul-stirring music. She is the featured vocalist on *The Goat Rodeo Sessions* (with Yo-Yo Ma, Stuart Duncan, Edgar Meyer, and Chris Thile); performed with over a dozen symphonies including the National Symphony Orchestra; has written for Alison Krauss; and spent a decade as a regular contributor to the radio variety shows "Live From Here" and "A Prairie Home Companion."

Acoustic Guitar, Vocals    Aoife O'Donovan  
Bass, Vocals    Alan Hampton  
Drums, Vocals    Griffin Goldsmith

Members of Palmetto Youth Choir

Spencer Bruce  
Maya Bundy  
Olivia Dewhirst  
Ella Duffy  
Sofia Fernandez  
Aoife Fischer  
Charlotte Grass  
Ellery Ketron  
Natalia Nilson  
Marisa Rivera  
Ela Sanyal  
Harper Teague  
Regina Ruopoli  
Danielle Loveless

Managing & Artistic Director  
Music Director

Members of the  
Spoleto Festival USA Orchestra

Andrew Brooks  
Katherine Bruns  
Austin Canon  
Eugenia Cho  
Xin He  
Nolan Hennessey  
Natalie Koh  
Henry Landrum  
You-Xin Li  
Dyrel Jarrett May  
Brittaney Pertsas  
Samantha Powell  
Joshua Thaver  
Alan Tolbert  
Micah Gleason

Conductor

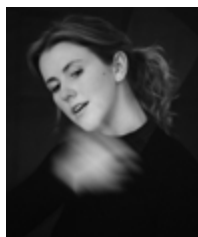
This performance is made possible in part through funds from the Spoleto Festival USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

**ALAN HAMPTON**

Alan Hampton is a versatile bassist/composer/singer. In 2023, he worked as musical director for Rufus Wainwright's Folkocracy Tour. Recruited by Andrew Bird, he's contributed to seven albums, including Grammy-nominated *My Finest Work Yet* and *Hark*. The two also scored Chris Pine's *Poolman* and the Peabody Award-winning documentary *Storm Lake*. Hampton has released two acclaimed albums *The Moving Sidewalk* and *Origami For the Fire*, praised by Ben Ratliff of *The New York Times* for his adventurous songwriting and talent.

**GRIFFIN GOLDSMITH**

Griffin Goldsmith is a professional drummer/percussionist/vocalist, hailing from Los Angeles, California. With his older brother Taylor, and rhythmic counterpart Wylie Gelber, he formed the band Dawes. Goldsmith has also played alongside such greats as Jackson Browne, John Fogerty, Robbie Robertson, Phil Lesh, Elvis Costello, world renowned drummer Jim Keltner, and more. Recent collaborations include working on albums for William Tyler, JS Ondara, Jenny Lewis, Hand Habits, Better Oblivion Community Center, Mandy Moore, Okkervil River, King Tuff, Sharon Van Etten, Angel Olson, Lana Del Rey, Iron & Wine, and Bright Eyes.

**MICAH GLEASON**

Micah Gleason recently completed a conducting fellowship at the Curtis Institute of Music as mentee of Yannick Nézet-Séguin, was chosen by the Dallas Opera for the Hart Institute for Women Conductors Showcase, and is a recipient of the 2024 Taki Alsop Conducting Award. Micah has conducted notable ensembles including The Orchestra Now, Dallas Opera Orchestra, Curtis

Symphony Orchestra, and Eastern Festival Orchestra; served as assistant conductor for productions with Opera Philadelphia, Glimmerglass Festival, Curtis Opera Theater, Juilliard, Bard College, and as Music Director of The Final Veil Opera during its residency and premiere at The Cell Theater. Interdisciplinary collaboration and community building are at the core of Micah's music-making. She therefore co-founded LOAM, an artistic partnership presenting immersive theatrical-musical works.

**SPOLETO FESTIVAL USA ORCHESTRA**

The Orchestra serves as a backbone to the Festival's programming, appearing in many different configurations as part of opera, symphonic, choral, chamber, and contemporary music performances, in addition to interdisciplinary presentations in dance and theater. Comprised of early career musicians, the Orchestra is formed each year through an extensive audition process. Alumni of the Orchestra can be found in orchestras throughout the world, including the Boston Symphony Orchestra, Chicago Symphony Orchestra, Concertgebouw Orchestra, LA Philharmonic, Metropolitan Opera Orchestra, Vienna Philharmonic, and many others.

# Watchhouse

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## COLLEGE OF CHARLESTON CISTERN YARD

Wednesday, June 5 at 9:00pm

Approximately 1 hour, 30 minutes



### WATCHHOUSE

Andrew Marlin and Emily Frantz of Watchhouse, formerly known as Mandolin Orange, have been performing together for over a decade. The grassroots success story, driven by Marlin's poignant songwriting, has sold out iconic venues, including Red Rocks, attracting hundreds of millions of digital streams while producing exploratory music that “redefines roots music for a younger generation” (*Washington Post*). In 2021, the North Carolina duo reintroduced themselves on their self-titled LP and the following year released *Watchhouse (Duo)*, a self-produced recording of Marlin and Frantz performing the most elemental possible arrangements of all nine songs from *Watchhouse*. It's a project that captures the fundamental power of Watchhouse: two singers and musicians with profound chemistry, performing earnest yet masterfully crafted songs that encompass the unknowable mysteries, existential heartbreak, and communal joys of modern life.

Sponsored by SouthState Bank.

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# Jason Isbell

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## JASON ISBELL

One of the most successful and respected figures in the alt-country and singer-songwriter communities, Jason Isbell is a six-time Grammy Award-winner. After six years with the Southern rock outfit The Drive-By Truckers, Isbell left the group to pursue a solo career. Backed by a new band, the 400 Unit, Isbell took his new songs on the road. While full of Southern grit, Isbell's songs also show off an introspective side and a gift for nuanced storytelling. Released in 2013, *Southeastern*, his first album after getting sober, was a major commercial success full of self-confessional depth. In 2017, Isbell and the 400 Unit played a sold-out six-night stand at Nashville's Ryman Auditorium, the original home of the Grand Ole Opry. In May 2020, Isbell released his sixth full-length studio effort, *Reunions*, that mixed introspective personal numbers with songs addressing larger political and social concerns. His 2023 Grammy Award-winning album with the 400 Unit, *Weathervanes*, is inspired by his changed relationship with pressure and being in the public eye. In 2023, Isbell made his major acting debut in Martin Scorsese's Academy Award-nominated *Killers of the Flower Moon*.

## COLLEGE OF CHARLESTON CISTERN YARD

Saturday, June 8 at 9:00pm

Sunday, June 9 at 9:00pm

Approximately 1 hour, 45 minutes

Programming at the College of Charleston Cistern Yard  
is kindly endowed by Carlos, Lisa, and Blake Evans.

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# Conversations With

Hosted by Martha Teichner

Saturday, May 25 at 3:30pm  
College of Charleston Sottile Theatre  
44 George Street

**Creative Team of *Ruinous Gods***  
*Ruinous Gods*, p. 17

Sunday, May 26 at 1:00pm  
Festival Hall  
56 Beaufain Street

**Denis O'Hare**  
**Lisa Peterson**  
*The Song of Rome*, p. 23

Saturday, June 1 at 3:00pm  
Festival Hall  
56 Beaufain Street

**Members of the production *Dark Noon***  
*Dark Noon*, p. 27

Tuesday, June 4 at 3:00pm  
Dock Street Theatre  
135 Church Street

**Paul Wiancko**  
*Bank of America Chamber Music*, p. 55

## NOW STREAMING

Watch all Conversations With and Jazz Talks events live or on demand at [spoletousa.org/live](https://spoletousa.org/live) or on the Festival's YouTube channel.



### MARTHA TEICHNER

Martha Teichner has been a CBS News correspondent since 1977. During that time, she has covered major historical events around the world—for a dozen years mostly in conflict zones—helping to pave the way for other women journalists. She joined CBS *Sunday Morning* in December 1993. She has won 13 Emmy Awards, an Alfred I. DuPont Award, five James Beard Awards, and a Robert F. Kennedy Journalism

Award, among others. Born in Traverse City, Michigan, Teichner is a graduate of Wellesley College. Her *New York Times* bestselling memoir, *When Harry Met Minnie*, a memoir about two dogs and the power of friendship, was released in 2021.

# Jazz Talks

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Hosted by Larry Blumenfeld

Monday, May 27 at 2:00pm  
The Riviera  
227 King Street

**Terri Lyne Carrington**  
p. 82

Friday, June 7 at 2:00pm  
Charleston County Public Library Auditorium  
68 Calhoun Street

**Pedrito Martinez**  
p. 89



Spoletto Festival USA Jazz series and Jazz Talks are sponsored by Wells Fargo.

Additional support provided by The Oliver S. and Jennie R. Donaldson Charitable Trust, the Holland Family Charitable Fund, and The Samuel Freeman Charitable Trust.

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## LARRY BLUMENFELD

Larry Blumenfeld writes regularly about music and culture for *The Wall Street Journal*. During the past 20 years, his work has also appeared in publications including *The Village Voice* and *The New York Times*, and at websites including Salon and Truthdig. One focus of his work has been the intersection of music, politics, and social justice, particularly relating the United States and Cuba, and to post-flood New Orleans. He received the

Helen Dance-Robert Palmer Award for Writing in 2011 from the Jazz Journalists Association, a Katrina Media Fellowship with the Open Society Institute, and a National Arts Journalism Fellowship at Columbia University. His writing has appeared in *Best Music Writing*, 2008 (Da Capo Press) and *Music in the Post-9/11 World* (Routledge Press), among other collections. He has lectured and presented widely at institutions including Lincoln Center, Carnegie Hall, the New Orleans Jazz & Heritage Festival, and the National Jazz Museum in Harlem.





During Spoleto Festival USA 2024, more than 300 artists fill 9 Spoleto venues for more than 100 performances. Within this international scope, Spoleto offers many opportunities for the Charleston community to interact with artists through creative engagement initiatives including:

- A partnership with Charleston Jazz Academy creates two exciting opportunities for aspiring professional artists. The Festival's outdoor opening ceremony on Friday, May 24, features seven Academy students playing works by Terri Lyne Carrington. Later, more than 100 students will attend Festival-hosted workshops led by saxophonist Chris Potter and percussionist Pedrito Martinez.
- The Pay-What-You-Will program, which lowers barriers to access for new audiences to experience Spoleto, returned for the second year. This year, the Festival offered tickets to more than 20 performances to community members at a price they set.
- Emmy-winning CBS News correspondent, Martha Teichner, hosts the free *Conversations With* series (p. 100), leading illuminating discussions with the creative team of *Ruinous Gods*, Denis O'Hare and Lisa Peterson of *The Song of Rome*, members of the production of *Dark Noon*, and Charles E. and Andrea L. Volpe Director of Chamber Music Paul Wiancko.
- Jazz Curator Larry Blumenfeld hosts a series of Jazz Talks (p. 101) that are free and open to the public featuring Festival artists, Terri Lyne Carrington and Pedrito Martinez.
- Across three weeks, 30 College of Charleston students are invited to attend performances and weekly lectures with Festival artists as part of a Maymester course that examines performances and creative practices with an aim to expand perspectives.
- Bank of America Chamber Music artists will visit the N.E. Miles Early Childhood Development Center at the College of Charleston and Meeting Street Academy, offering interactive and engaging workshops to more than 100 students.
- 2024 Festival performers from the L.A. Dance Project will conduct a masterclass at North Charleston High School for approximately 40 students.
- Through the Festival's Open Stage Door program, Charleston nonprofit organizations and the communities they serve received more than 300 complimentary tickets to attend 2024 Spoleto Festival USA performances.
- Members of the Spoleto Festival USA Orchestra collaborated with Charleston-based organizations We Are Family and the Charleston Jewish Federation on the Tell Your Story project, which amplifies underrepresented voices to share their stories through sonic memoirs. The Orchestra fellows and community partners work together to create new works to be presented at the Festival on May 22, and archived on the Spoleto website.
- As a partner of ARTS Charleston, Spoleto helps to create arts-centered opportunities for Charleston County School District teachers seeking professional development credits. In 2024, Spoleto will host 20 teachers in a session inspired by the original opera, *Ruinous Gods*.

Spoleto Festival USA's community engagement, education, and access initiatives are made possible by an anonymous donor; BMW Manufacturing Plant Spartanburg; Vernon Drew and Leslie Aucoin; Carol H. Fishman; the Henry & Sylvia Yaschik Foundation; the Ronald and Cynthia Thompson Family Fund; and South Carolina Arts Commission.

For more information on how to help expand programs like these, please contact the Development office at [give@spoletousa.org](mailto:give@spoletousa.org) or call (843) 724-1192.

# Spoletto Festival USA Orchestra

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Music Director

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# In Memoriam

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*The Marion and Wayland H. Cato, Jr. Garden at the headquarters of Spoleto Festival USA.*



## Dr. Suzan Boyd (1945-2023)

A cherished Spoleto friend with a deep devotion to the arts, Dr. Suzan Boyd, passed away on December 8, 2023. Suzan and her husband Ed Sellers, a chair emeritus member of Spoleto's board of directors, have been longtime Festival supporters whose love for Spoleto deepened over the years after first discovering the Chamber Music Series led by Charles Wadsworth. A devoted attendee of the series at the Dock Street Theatre, Suzan often welcomed its musicians and leaders to her home for a meal or to stay in the 'Little Yellow House.' As remembered by her dear friend Kit Smith, Suzan enjoyed seeing Ed raise his bid card at the annual benefit auction: "No one dared pry that card out of his hand until the Sellers/Boyd team had wrapped up the opportunity to share FIG's Mike Lata for a great dinner at their home." But even more skillfully, she practiced the art of friendship that emanated from her kindness and interest in people. Suzan also served as a member of the board of trustees for the Columbia Museum of Art, bringing renowned visual art exhibitions to the museum. A Yale alumna and an accomplished healthcare administrator, Suzan was a professor at the University of South Carolina's School of Public Health. While leading the state's Campaign to Prevent Teen Pregnancy, Boyd helped lower teen pregnancy by 33% over 10 years.

## Wayland H. Cato, Jr. (1923-2023)

A longtime advocate for the arts and education, Wayland H. Cato, Jr. died peacefully on November 4, 2023, at the age of 100. Recipient of Spoleto's 2018 Mary Ramsay Civic Award, along with his wife Mrs. Marion Rivers Cato, Wayland demonstrated a commitment to civic and philanthropic progress in Charleston. He served on the boards of numerous educational and cultural organizations including Spoleto Festival USA. An ardent believer in the value of education, he founded the Wayland Henry Cato Jr. Foundation and endowed scholarships in 30 institutions of higher learning in North and South Carolina, including the College of Charleston, The Citadel, Charleston Southern University, the Medical University of South Carolina, Trident Technical College, and the American College of Building Arts. In recognition of his philanthropic support of the arts and education, Wayland and Marion were recognized with the naming of several gardens and facilities in Charleston, including the garden at Spoleto Festival USA headquarters. Mr. Cato received numerous honors, including the Order of the Palmetto, the state's highest civilian honor.

## John S. Chalsty (1933-2023)

John Steele Chalsty, a visionary business leader, humanitarian, and Spoleto board member from 2009-2017 passed away on November 12, 2023, at the age of 90. With his wife Jill, John was a driving force at Spoleto, most significantly to the *Inspiring Community Voices* campaign and toward the renovations of the Dock Street Theatre and Festival Hall. Their enduring support will benefit Spoleto for years to come. A stalwart champion of the arts, John also served in volunteer leadership for Lincoln Center Theater, the American Ballet Theatre, and the New York Philharmonic, among others.

## Richard K. DeScherer (1944-2024)

Richard "Dick" DeScherer passed away surrounded by his wife and children on March 23, 2024. In addition to serving as personal lawyer to Michael Bloomberg for many years, including during his three terms as New York City mayor, Dick was a member of Bloomberg Inc.'s board of directors for the better part of four decades, through 2023. With his wife, Spoleto Festival USA board emerita member, Jennie DeScherer, Dick was a stalwart supporter of the arts, serving on the board and executive committee of Lincoln Center, the board of directors for Baryshnikov Arts, and the board of the National Dance Institute as a former chairman and longtime board member. Dick and Jennie have been generous and longstanding partners of Spoleto since the late 1990s and have supported several efforts to uphold the vision of the Festival, including the *Shaping our Future* endowment campaign, the renovation of Festival Hall, and the Nigel Redden Emerging Artist Fund. Dick was also a driving force in raising funds for and helping to fight the disease lupus, and as co-founder and co-chair of the board of directors of the Lupus Research Alliance, he helped the organization become the world's largest private funder of lupus research.

## Dr. Michael S. Kogan (1942-2024)

Spoleto Board member, Professor Emeritus Dr. Michael Kogan died on April 6, 2024. Michael, who served on the Spoleto Board for 18 years (retiring in 2020), was a dedicated opera and chamber music fan and always sported a festive bow tie. He was an expert on Jewish studies and taught Philosophy and Religion at Montclair State University for 42 years. After retiring from Montclair State University, Michael moved to Charleston full-time and was a contributing member to many local organizations, in addition to his loyal service to Spoleto. He continued to teach religion at St. Johanne's Lutheran and St. Stephen's Episcopal churches as well as his synagogue, Kahal Kadosh Beth Elohim.

## Joseph H. "Peter" McGee (1929-2024)

Peter McGee was a preservationist whose generous donations and keen understanding of Charleston's history and architectural gems helped shape what the Holy City looks and feels like today. He died April 26, 2024, at age 95. In 1977, Gian Carlo Menotti, the founder and Artistic Director of the Spoleto Festival USA, asked Peter and his wife Evelyn "Patti" McGee if they would consider opening their home to chamber musicians after their performances next door at the Dock Street Theatre. They agreed without hesitation, and for nearly 20 years, the McGees hosted daily wine and cheese receptions throughout the Festival. The McGees greeted world-renowned cellist Yo-Yo Ma, violinist and conductor Joshua Bell, and even hosted luminaries such as famed playwright Tennessee Williams. Patti also served on the Spoleto board, and in 2017, she and Peter were presented the Mary Ramsay Civic Award in recognition of their extraordinary support of the Festival and the Charleston community. In 2020, Peter McGee was awarded the Order of the Palmetto, the state's highest civilian honor.



# COLLEGE OF CHARLESTON

*Dear Spoleto Patrons,*

**On behalf of the College of Charleston, I would like to welcome you to our city and to our campus. During the festival, you may enjoy a wide variety of performances on and around our historic, 254-year-old campus, considered one of the most beautiful urban campuses in the country.**

The College of Charleston is proud to continue our decades-old partnership with Spoleto Festival USA. Our institution was there at its founding in 1977, and now nearly a half-century later, many of the extraordinary events presented by the nation's preeminent performing arts festival continue to take place on our campus.

The range of artistic performances you will find during the festival mirrors the liberal arts ethos that shapes our university's identity and curriculum. We value depth and range of experience, and the musicians, performers and creators featured through Spoleto reflect that diversity of thought and artistic sensibility we, as an institution, value and hold dear.

For those new to our campus, let me share just a few important details about us as an aspiring national university reimagining the liberal arts through innovation.

- Our university is the oldest in the state and the 13th oldest in the country. But don't let our age fool you; we are just as bold as we are old!
- Our student body is 11,000+, and we offer a full suite of academic programs, from bachelor's to master's to doctoral level.

Before, after or between events, I encourage you to fully take in our city and explore our campus while you enjoy these world-class, can't-miss performances.



Sincerely,

*Andrew T. Hsu, Ph.D.*  
President, College of Charleston



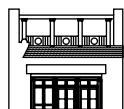
# Venues



**St. Matthew's Lutheran Church**  
405 King St.



**Festival Hall**  
56 Beaufain St.



**Sottile Theatre**  
College of Charleston, 44 George St.



**Dock Street Theatre**  
135 Church St.



**Cistern Yard**  
College of Charleston, 66 George St.



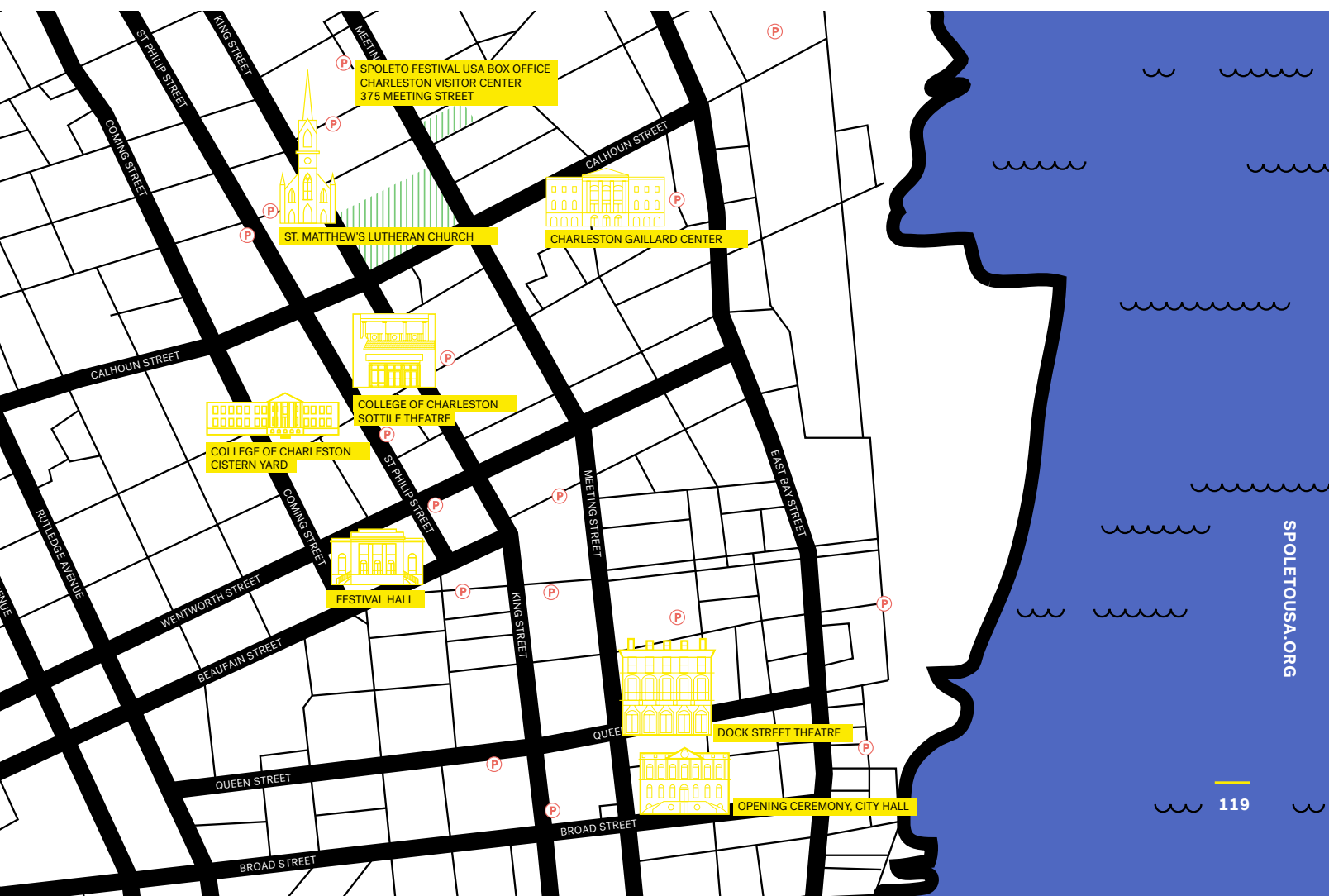
**City Hall—Opening Ceremony**  
80 Broad St.



**Charleston Gaillard Center**  
95 Calhoun St.

## Not on map:

Rose Maree Myers Theater, 5109 W. Enterprise St., North Charleston  
Cathedral Church of St. Luke and St. Paul, 126 Coming St.  
Charleston Music Hall, 37 John St.  
TD Arena (rain site), 301 Meeting St.





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The Charleston Gaillard Center's Fall for Democracy program features performances, panels, and community-focused events that explore the foundational core values defining America. Featuring a diverse array of voices, this program aims to provide a platform for individuals to express their beliefs and amplify underrepresented stories through an artistic lens.



**Ontroerend Goed's *Fight Night***  
September 12 & 13 | 7:30pm



**Alan Cumming and Ari Shapiro:**  
*Och & Oy! A Considered Cabaret*  
September 14 | 7:30pm



**Stan's Cafe's**  
*Of All The People In All The World*  
October 23 - 27



***This Land Is Our Land***  
Martha Redbone Roots Project and American Patchwork Quartet  
October 23 | 8:00pm



***American Railroad:***  
Silkroad Ensemble with Rhiannon Giddens  
November 19 | 7:30pm

Fall for Democracy is made possible thanks to generous support from the Wayne and Alicia Gregory Family Foundation.





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Ani Aznavoorian, cello  
Phillip Bush, piano  
Stella Chen, violin

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Diana Cohen, violin  
Francisco Fullana, violin  
Frances Hsieh, violin  
Anthea Kreston, violin  
Geneva Lewis, violin  
Matthew Lipman, viola  
Demarre McGill, flute  
Amy Schwartz Moretti, violin  
Timothy O'Malley, cello  
Irina Pevzner, piano  
Roman Rabinovich, piano  
Alan Rafferty, cello  
Chee Hang See, piano  
Alison Shearer, flute and alto saxophone  
Indra Thomas, mezzo soprano  
Jason Vieux, guitar  
Debra Sherrill Ward, horn  
Ben Weiss, viola  
Jenny Weiss, violin and viola  
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Supporting Arts Coverage

“Music and the arts  
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this world in ways  
nothing else can.”

- Julie Andrews



Jamez McCorkle (left) and Cheryse McLeod Lewis in Spoleto Festival USA 2022's world premiere of the opera "Omar." Post and Courier Reporter Jennifer Berry Hawes and Photojournalist Gavin McIntyre traveled to Senegal to retrace the steps of Omar Ibn Said, a Muslim scholar and the only known enslaved person to write an autobiography. Their story "I am Omar" followed his journey from Africa to the Carolina's in a quest for the truth about his identity.

The Post and Courier, South Carolina's newspaper, has long recognized the value of the arts in the communities we serve. The abundance of talented artists and musicians in South Carolina is immense and our ability to attract distinguished national and international artists is an asset to our economy and a joy to our souls. We are honored to tell their stories, share their performances, and provide an opportunity for review and reflection.

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Our combined resources allow us to help fund programs and organizations that celebrate local heritage and culture as well as those that bring world class arts to our region, such as Spoleto Festival U.S.A. Visit [coastalcommunityfoundation.org](http://coastalcommunityfoundation.org) to find out how you can *Be the Reason Why* positive lasting change continues to happen here for the next 50 years.





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Spoletto Festival USA is deeply grateful to the following corporations, foundations, and government entities that have provided essential financial and in-kind contributions at the Ambassador level and above to the 2024 season. These partnerships uplift our mission to foster belonging through artistic and community initiatives. Recognized below are contributors as of April 1, 2024.

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# Congratulations

Bank of America has been a proud supporter of Spoleto Festival USA for over 30 years.

We have provided contributions to the Endowment Fund, underwriting the cost of a Steinway Concert Grand Piano for the Chamber Music concerts, and have been the Title Sponsor of the Chamber Music Series since 1995.

We recognize Spoleto for putting art in the heart of our community!

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